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## LITERATURE.

*Legends of the Morrow.* By Thomas Gordon Hake. (Chatto & Windus.)

WHATEVER may be thought of Dr. Hake's position as a poet, there is one thing about his verse which must win the respect of all lovers of poetry. It is full of idiosyncrasy. No one who has in the least accustomed himself to noting the individualities of writers can take Dr. Hake's work for the work of any other poet of the present day, or even of any other day. There are, indeed, some writers who, if they could do what they try to, would probably give us something not altogether different; but they cannot, and there is the difference between them and the poet whose last work is before us. Dr. Hake has set a very special aim before him, and he has usually accomplished it, which is perhaps not a common thing with writers either in prose or verse. If we try to state plainly what this aim is, the task is not so easy. We might come near it by saying that Dr. Hake begins at the other end from most poets. Instead of taking comparatively hackneyed themes and making them novel by the poet's cunning, he takes the most un-hackneyed themes and ideas he possibly can conceive, and looks to the interpreting power of poetry to make them intelligible to us. Every poem of his is a kind of mystery. One sees dimly and afar-off what the author means, and occasionally it must be confessed that one hardly sees it, though anybody of ordinary acuteness can, of course, make conjectural interpretations. We own, for instance, that we have but a vague notion what is meant by the title *Legends of the Morrow*. We could give a dozen fancy interpretations, but not one that appears to have any semblance of probability. But when the "Angel of Nature," who tells the legends, is introduced in verse like the following we become careless of the exact, or at least the intentional, significance of the title:—

"No home hath she, all homes are hers;  
Her wreathed gifts she takes in twain,  
To one her joy she ministers,  
To one her ecstasy of pain,  
Or maybe drops them twined in one  
Until their chequered use is done.

Where want has ground the earth to dust,  
And heart-ache settles on the cheek,  
She offers not the needed crust  
To feed the hungry and the weak;  
Yet with a light of ripening fields  
Her smile the thought of plenty yields.

She walks the streets that maidens frail  
Have trodden since the nights of old,  
But wades not through the miry trail—  
Her feet are clean as hidden gold.  
They move as o'er the virgin snows:  
Yet in her step all passion glows."

Readers may complain that verses like these are hard sayings, but they cannot, we think, mistake the presence of thought even though it hides its face, and the presence moreover of verse which if it were not so is good enough to atone even for the absence of thought. Take this, again, which is short enough to be quoted entire:—

## "THE SIBYL."

"A maid who, mindful of her playful time,  
Steps to her summer, bearing childhood on  
To woman's beauty, heedless of her prime;  
The early day but not the pastime gone:  
She is the Sibyl, uttering a doom,  
Out of her spotless bloom.

She is the Sibyl. Seek not then her voice;—  
A laugh, a song, a sorrow, but thy share  
With woes at hand for many that rejoice  
That she shall utter; that shall many hear;  
That warn all hearts that seek of her their fates,  
Her love but one awaits.

She is the Sibyl. Days that distant lie  
Bend to the promise that her word shall give:  
Already hath she eyes that prophecy,  
For of her beauty shall all beauty live:  
Unknown to her, in her slow-opening bloom,  
She turns the leaves of doom."

It may be said of these two pieces that the first only elaborately paraphrases the often-spoken-of indifference of nature, and that the second is only a mystical glorification of the influence of woman. But some, perhaps, may think that even these themes may bear handling once more, especially such handling as Dr. Hake's.

There are fourteen poems in the book, all of them, except "Venus Anadyomene," of a shadowy and symbolical nature. The best of them are "The Palmist," "The Soul-Painter," and "New Souls." The two former allegories are of Dr. Hake's usual shadowy kind, the latter (which recalls the title of one of his earlier pieces) is a rather bitter if covert satire on modern religious or non-religious notions. "The Palmist" and "The Soul-Painter" contain some verses of great, we had almost said, magnificent, beauty, as witness these lines.

"It was the hour when, balanced in the sky,  
Three rival orbs of heaven have burning speech,  
And paths that in their rare conjunction lie  
To mortal vision reach;  
It was the hour when fate's serene reply  
Is branded on the beach.

There have the ruthless seas heaped up their  
sheaves,  
But o'er the wasted spoil no longer rave,  
All solemn as the pile that earth upheaves  
At man's remembered grave.  
The curious moon, half-rising, interweaves  
In Heaven a blood-red wave.

'Where falls my lot?' the Palmist asked. 'I tread  
These sands, and wait on Heaven, my only  
guide—'  
Whose marvels crowd the sky, and, as they spread,  
Man's destiny decide.  
*The sunset glow was dreaming of the dead,  
While watching out the tide.*

A star all fire in the pale sapphire shines :  
Soul-mute the seer rests on the tranced strand,  
And strives to spell the ribbed and gilded lines  
Scored on the virgin sand,  
As one heart-lone the fretted life divines  
On some fair maiden's hand."

The strong drawing and vivid colour of this shore-piece could hardly be surpassed. Whether in this, as in his other books (and, perhaps, even more than in his other books), Dr. Hake does not make somewhat too large demands on the attention and the power of reading between the lines which his readers may possess, is perhaps a question. He is certainly not a poet for all men, perhaps not one for many men or for many moods. But a literature must be very rich indeed before it can afford to slight such contributions as the lines we have italicised in our last quotation. The splendid figure which Dr. Hake has got out of a well-known superstition is an instance of one of the things which show a poet most surely. Such figures and images are frequent in his work, and serve to lighten and embellish what must, we suppose, be called its obscurity in a very singular and striking manner. This wealth of imagery is sometimes crammed into the compass of very short poems, the texture of which is, as someone has said, "stiff with gorgeous embroidery." Such is the quatorzain "Rest," where, however, all the parts of the work are so fully expressed and so perfectly composed that the total is grasped with perfect ease by the mind's eye. Yet Dr. Hake has not fallen into the mistake of some members of the modern French school. He does not give us pictures only. His bouquets are full of pansies, and lovers of thought will not find reason to complain of them. We have, indeed, plenty of thoughtful poets nowadays, or (not to profane the word poet) of thoughtful persons who for some inscrutable reason prefer to clothe their thoughts in swaddling clothes of awkward verse. Dr. Hake is none of these; and the outside of his work is as dainty in appearance as its inside is full of matter.

GEORGE SAINTSBURY.

*Mary Wollstonecraft. Letters to Imlay.*  
With Prefatory Memoir by C. Kegan Paul. (C. Kegan Paul & Co.)

THE old melancholy story of feminine devotion and unselfish love driven by cold looks and distracted thoughts to a despair which is almost hatred is told over again once more, in the most pathetic style, by the pages of this volume. Mr. C. Kegan Paul, whose invaluable *Life of Godwin* has given him a particular claim to attention in all matters which regard that writer, prefaces these letters of Mary Wollstonecraft to her first husband, Gilbert Imlay, with a memoir that gives a clear and concise notion of the life of one of the most remarkable women of the last century. We have called Imlay her husband advisedly; for although no formal marriage can be proved, yet there are facts to show that there was acknowledgment enough on his part to make the union valid in those troublous times. For it was in the spring of 1793, and when it was no longer safe for a British subject to remain in Paris, that Mary Wollstonecraft consented, as she understood, to share the protection accorded to Americans by becoming the wife of an American captain. She was then entering her thirty-fifth year, after a fitful, laborious youth, in which she had

never known what it was to enjoy more than a passing draught of rest or love, though she longed for both. The quickness of her natural parts, and the wide experience she had enjoyed, or rather endured, had given her an extraordinary knowledge of the human heart; yet when love at last stepped in she was as blind as any young girl could have been to the real character of its object. Gilbert Imlay seems to have allowed himself to be loved with some grace at first, to have possessed considerable alertness and a brisk way pleasing to women, and to have indulged his wife in the earlier months of their married life in a way that fairly intoxicated her. She had seen marriage brutalised by every species of dull inhumanity, and Imlay was, at least, not ferocious. His faults seem to have been those of a money-grubbing, selfish person, who might easily, in more conventional times, have filled the posts of husband and father through life without any public scandal. But the air of that age was full of schemes and rumours; there were ten new ways of making money and a hundred of losing it, and Imlay staked his heart against his fortune, gaining neither. The letters read like chapters out of some unknown novel of Richardson. They begin in the summer of 1793 and close in December 1795. A whole lifetime of hope, anxiety and despair is included in the fluctuating record of those two years.

Nothing can be more loving or contented than the early letters, but in September 1793 the first note of alarm is struck by Imlay's journey to Havre on business. It seems that he had speculated largely in the timber trade, and that his stay in this seaport was necessary. Mary frets hotly against this long and, as she believes, fruitless separation; it is not until the end of February 1794 that he allows her to come to him, and then, after only a fortnight's union, he himself finds it necessary to return to Paris, leaving Mary at Havre. It is evident enough to the reader, though the wife does her best to ignore it, that by this time her company has become distasteful, or at least quite indifferent, to him. However, he returns to Havre in March, and for about six months she appears to enjoy considerable happiness. In April she gives birth to her ill-starred daughter, Fanny, of whose baby-graces and consoling presence we get charming glimpses through the rest of the correspondence. In September Imlay went off to London, leaving Mary at Paris; she saw him only once again before their separation—namely, for a few days in April 1795. These letters of the winter of 1794, then, really illustrate the process of estrangement through which he was practising her to pass. She glides rapidly down all the stages of disappointment till at last her desolate condition becomes apparent to her, and she threatens to run away or commit suicide. To prevent any violent action of this kind, however, was precisely Imlay's wish, and, as she begins to grow desperate, he becomes more tender and melts her to remorse and affection. In April she leaves Paris and rejoins Imlay in London, stopping at Havre and Brighton on the way. Scarcely, however, has she arrived when he pretends that

her presence is necessary in Sweden and Norway, whither he sends her, with her child, provided with powers to act as his business representative. At this point it is plain to the reader that the worst agonies are over, and that her reason has persuaded her of his settled indifference, though her pride still struggles to redeem her position. During her absence in Scandinavia, in the summer of 1795, she wrote those *Letters written during a short Residence in Sweden, Norway, and Denmark*, which form one of the most successful of her works. But as these letters, deprived of their personal passages, were published by herself as early as 1796, Mr. Kegan Paul has only printed here those omitted passages, the rest being unimportant so far as her private relations are concerned. The coldness and insensibility of Imlay, during her absence, having reached a point at which her pride revolted beyond the power of being pacified, she wrote on September 27, from Hamburg, to decide on their separation.

"Preparing myself for the worst, I have determined, if your next letter be like the last, to write to Mr. Johnson to procure me an obscure lodging, and not to inform anybody of my arrival. There I will endeavour in a few months to obtain the sum necessary to take me to France; from you I will not receive any more. I am not yet sufficiently humbled to depend on your benevolence."

In the face of this determined attitude, the unstable Imlay veered, or seemed to veer, once more. He received her on her return to London, but within a month she discovered that he was carrying on an intrigue with another woman under her very roof, and on a foggy day in November she walked into the Thames, that her clothes might be thoroughly saturated, and then leaped into the river. Some watermen rescued her, to her own infinite disappointment, but, as eight letters here printed prove, she firmly resisted all attempts made, or pretended, by Imlay, and that wholly despicable figure disappears from the scene. We do not even know when or where he died. Of the brief remainder of Mary Wollstonecraft's career, and especially of the flash of sunlight with which it closed, we are very exactly informed, particularly since the publication of Mr. Paul's *Life of Godwin*.

The style in which these letters are written fully justifies the place in literature tacitly claimed for them by the editor. They are models of dignity and directness, the most elaborate are not pedantic, the most passionate and rapid are not slip-shod. They are chiefly concerned with the affairs of the moment—Imlay's business, her own health, descriptions of her loneliness, her distress or her devotion. When she is most deeply moved she unconsciously rises to an extraordinary eloquence. The following note, one of the shortest, appears to me to exemplify her suppressed force of style as well as any. What could be more moving, passionate, or vigorous?—

"May 27, 1795.

"I enclose you the letter which you desired me to forward, and I am tempted very laconically to wish you a good morning, not because I am angry, or have nothing to say; but to keep down a wounded spirit. I shall make every effort to calm my mind, yet a strong conviction seems to

whirl round in the very centre of my brain, which like the fiat of fate, emphatically assures me that grief has a firm hold of my heart.

"God bless you!

"Yours sincerely,  
"MARY."

The volume, which is very gracefully got up, is further adorned by two etchings of Mary Wollstonecraft. Each is beautiful, even strikingly beautiful, but there seems to be some difficulty in proving the genuineness of the second. It is, however, to its credit that it greatly resembles the first, an indubitably genuine portrait by Opie. The second is also by Opie, and was published as Mary Wollstonecraft's portrait during her lifetime, without being repudiated by herself or any of her friends. The chief difficulty seems to be that the hair is grey, while locks of Mary's hair which were cut after her death and are now in Sir Percy Shelley's possession are bright auburn. Mr. Kegan Paul thinks it very unlikely that Mary Wollstonecraft would be painted with her hair powdered, but I do not understand why that should seem to him so very unlikely. This seems absolutely the only difficulty in the way of our belief; and, on the other hand, it might be noted that the face is too young, in any case, for the grey hair to be natural. Mr. Kegan Paul is to be congratulated on his successful rehabilitation of a maligned and unfortunate woman of genius.

EDMUND W. GOSSE.

*Quarter Sessions from Queen Elizabeth to Queen Anne. Illustrations of Local Government and History drawn from Original Records.* By A. H. A. Hamilton. (Sampson Low & Co.)

The value of the Plea Rolls has long been recognised by the historian and archaeologist, and the Commissioners of Public Records may be said to have opened up one of the most important mines of information when they published the well-indexed Calendars with which every student is familiar. Merit of a similar kind (though, of course, in less degree) attaches to Mr. Hamilton for having directed attention to the records of Quarter Sessions—documents which throw considerable light upon local history, and enable one to realise in a very forcible way how justice was administered before the power of the Press had made itself felt. Our readers will not be surprised to learn that these records do not justify the modern assumption that publicity is essential to the right administration of justice, and that the fear of newspaper comments alone restrains the county magistrate from arbitrary proceedings and foolish decisions. The popular notion of the unpaid magistrate seems to be founded upon Shakspere's mischievous delineation of Justice Shallow and Master Silence. We can forgive the poet his humorous revenge, but it would be unfair to regard these exquisite inanities as samples of the local Bench in the days of Queen Elizabeth or at any other time. Then, as now, good common-sense was the characteristic of the country squire, and the Chairman of the Quarter Sessions may be generally regarded as the shrewdest

man of business whom the country-side possesses.

Mr. Hamilton's researches have been mostly concerned with the county of Devon, which in the sixteenth and seventeenth centuries was, perhaps, conspicuous for the number of "worthies" produced. At any rate, it would be hard to find a stronger County Bench than that upon which, in 1592, there sat Gilbert and Drake, Edward Seymour, and George Cary of Cockington, Chief Baron Peryam, Sir William Courtenay, Serjeants Glanvyle, Harris, and Edward Drewe, afterwards Recorder of London. The business that engaged their attention at Quarter Sessions was of a much more varied character than that which is now discussed on such occasions. They had, for instance, to make the best bargain they could in the matter of purveyance, and to persuade the Queen's Council that their county was far too poor to afford the amount of victuals claimed. Some of the reasons adduced for obtaining relief are curious. The plea that "the wealth of the county was greatly decayed through the want of trade by sea" was probably not more true of Devon than of other counties; but the special allegation that "the county did not in itself feed a sufficient number of oxen to maintain its own inhabitants" is rather remarkable. In these days, not only do "Devons" take high rank in the meat-market, but the London supplies of beef are very largely drawn from this "farre remote" county, where farmers would open their eyes if they were bidden to supply the Court with a fat beast of 6 cwt. for 4*l.*, carriage paid.

The incidental notices of the cost of provisions and labour are not the least interesting items in these records—the maximum rate of wages being settled by the justices from time to time, and regulated according to the value of corn. It has, we believe, been generally estimated that a labourer received somewhere about the price of two bushels of wheat for a week's work; but, as a matter of fact, the price of provisions fluctuated, while the rate of wages stood still. A Devonshire farm-labourer in 1592 was paid 3*d.* a day, with meat and drink, or 7*d.* a day without, during the winter months, and 4*d.* and 8*d.* respectively in the summer months, exclusive of special payments at harvest-time. If we give him an average weekly wage of 4*s. 6d.* we shall be rather over-estimating than under-rating his earnings, which, on the whole, compare favourably with those which, according to Mr. Hamilton, have been paid in some parts of Devon within the last ten years—namely, 7*s.* or 8*s.*

Other matters with which the country justice had to concern himself were the relief of the poor and of such as had suffered from the calamity of fire, the cancelling of apprentice indentures, and the assistance by pensions or gratuities of maimed soldiers and mariners. In Devonshire these last formed a large class, and there are many certificates of identification still extant bearing the signatures of Drake, Hawkins, and other captains by sea and land. Licences of various kinds were granted at Quarter Sessions, and, among others, licences to build

cottages; for by an Act passed in the thirty-first year of Queen Elizabeth, the increasing number of cottages was made the subject of restriction, and, without a dispensation, no one might build a cottage unless he assigned to it at least four acres of land, to be continually occupied with it.

The minor offences which came and still come under the cognisance of the county magistrates are not especially interesting; but the depositions relating to recusants in the sixteenth and seventeenth centuries are very valuable, and should be studied carefully by the county historian. Mr. Hamilton observes "that the female sex were more prone to cling to the ancient religion" (than the male), "and many husbands had to pay heavily for their wives' recusancy." No person's station protected him from being called upon to proclaim his loyalty by taking the oath of allegiance; and in 1610 among those summoned for this purpose we find the names of Sir William and Lady Courtenay, Sir Ferdinando Gorges, Sir William Kirkham and his wife, Mrs. Carew of Haccombe, and Mrs. Joan Cruse, of Cruse-Morchar. Lady Kirkham seems to have been an obstinate recusant, and Mr. Hamilton was sufficiently interested in her to discover that her maiden name was Tichborne. He adds:—"It seems not improbable that her father was that Chidiock Tichbourne who was executed for his participation in Babington's conspiracy. He left an only child, a daughter." It is a pity that he did not pursue his enquiry a little further, for had he turned to that very patent source of information, the Heraldic Visitation of Devon, taken in 1620, he would have seen that Lady Kirkham was Mary, daughter of Peter Tichbourne, of Hampshire.

The dealings with Dissenters, the enforcement of such odious taxes as hearth-money, the gloomy records of the Bloody Assizes, supply many interesting pages to Mr. Hamilton's really valuable book; and, while thanking him for the good use he has made of existing documents, we cannot but express our regret that "the coram and custolorum" in past days took so little care of the records of local justice, and that in some counties they are still treated with absolute neglect.

CHARLES J. ROBINSON.

*On Foot in Spain. A Walk from the Bay of Biscay to the Mediterranean.* By J. S. Campion. (Chapman & Hall.)

THIS book does for a section of Northern Spain what Mr. Hugh Rose in his *Untrodden Spain* and *Among the Spanish People* has done for the Centre and the South. Major Campion's walk was not at all a hurried one. He took nearly five months to get from San Sebastian to Barcelona, *via* Pamplona and Zaragoza. His lingering seems to have been occasioned partly by the comforts of the inns, or rather lodging-houses (*Casas de Huespedes*), but principally by his susceptibility to the charms of the fair sex whose acquaintance he made therein. At nearly every inn, and in every town, he finds "one of the most beautiful women he has yet beheld;" and a dance with a pretty partner is indulged in on all possible occasions, whatever be the rank

of the lady, provided only that she have well-formed hands and feet. After having filled a great part of his book with confidences of this kind, he has the assurance to tell us, page 167, that he is "not a dancing man," and on page 379 that he is "not given to flirting!"

But the book must not be judged wholly by these anecdotes. There is more in it than this. The author has an excellent eye for type, whether in man or beast, and possesses considerable powers of observation. Above all, his narrative displays a blunt honesty rare in these days of so-called descriptive writing. He looks at nature with an artist's eye, and is a fair draughtsman; but, unfortunately, he wholly lacks the amount of technical information necessary to give a satisfactory description of the architectural features of the buildings which he visits. "Gothic" is the one general term which has to do duty for nearly every style of ecclesiastical architecture. His sketches of the people, and especially of the lower classes, are, however, excellent. The interior of the "Typical North Spanish Inn" (pp. 66-68) is almost like a photograph, and that of Montserrat towards the end of the book is nearly equally good. While he sets down nought in malice, neither does he extenuate anything. The drawbacks of Pedrola and Fraga are as freely stated as the advantages of other towns. Altogether, it would be difficult to find a better guide, whether for direction or for warning. But why did he select such a route, almost constantly along the high road? Perhaps because, as he himself allows, he was at least six weeks too late in his start. In consequence his shooting was an utter failure; and, except for the companionship of the latter, his gun and dog proved only a nuisance. The information proffered him on the road was generally correct, but in a few places he was misled, not intentionally, but because his informants, Alfonsist officers, naturally dislike country life in quarters where they know themselves to be unpopular, as they are in Northern Spain. Hence he is mistaken in asserting that among the mountains north of Pampeluna "there are no places advisable to put up at." On the contrary, along the parallel of the Bidassoa he would have found inns better than those in which he subsequently lodged. At San Esteban, Burguete, Roncesvalles, and Panticosa, very fair accommodation is to be had for a single man, and the mountain inns of Catalonia are often good.

As examples of our author's close observation we may draw attention to his remarks (pp. 118 and 185) on the wonderful old Spanish cement, which stands out sharp and whole, even when the stones are cracked or worn away within it. Is this one of the many lost secrets of Spain? It was certainly in use down to the time of Charles V., and we have seen it projecting with sharp outline beyond the crumbling stone in the sea-wall of Montevideo. His judgment on "the excellent finish of workmanship, the high artistic development occasionally displayed" in the Exhibition of Barcelona has been fully confirmed by the list of awards at the Paris Exhibition; where Spain, in proportion to the articles exhibited, stood second among

the nations of Europe. Without going deep into politics, he shows the same practical sagacity, as when he happily terms Spain "a country of five Irelands, each discontented with the central authority, no matter what party wields it, and cordially hating and despising the other four." The reason of this is that the people do not forget the excellence of their own provincial liberties and institutions, and cannot avoid comparing them with the corrupt administration of the Central Government. The majority of the Spaniards are undoubtedly Federalists at heart, but the difficulty is how to combine this with the existence of a Spanish nation.

There is so much that is good in this book that it is with reluctance we mention its obvious defects. The style is too often a mixture of the slang of the cheap sporting-newspapers with that of the Pacific coast of North America. The rules of grammar and of construction are recklessly set at defiance. Our author evidently knows how to read and speak Spanish, and it can be nothing but gross carelessness which allows such blunders to remain as "*Señorita*" and "*Sigñorita*" on opposite pages, "*paisano*" and "*pasiano*," "*mismos*" for "*mismos*," "*autre cosa*" for "*otra cosa*," and innumerable similar barbarisms. We hesitate whether to note as a defect or an excellence the ignorance of even elementary guide-book history. It is almost bewildering to read a description of Zaragoza by one who seems never to have previously heard of the Maid of Zaragoza or of N. S. del Pilar; but it is this *naïve* ignorance which makes the narrative so fresh and so unbackneyed. Very few would have had the courage and the honesty not to assume—and it is easy to assume—the semblance of such knowledge; so that on the whole we are inclined to set this down to the author's credit. His general conclusions agree with those of Mr. Rose as to the army; the *Guardias Civiles*; the sterling honesty, sobriety, and self-respect of the Spanish men; and the amiability, grace, and domestic virtues of the women. Concerning these last, however, there are passages which we wish had not been written. There are matters which may be talked of among men in private conversation, but which it is better to avoid in books meant for general circulation.

A word or two of advice to any who may be induced to follow Major Campion's example and undertake a similar stroll. There is still plenty of almost untravelled ground on either side of the Pyrenees. Start, we would say, at least six months earlier, or, better still, in the beginning of summer: keep closer to the mountains, and thus avoid the weary stretches of hard road which at last laid up even one in such training as our author. A devoted angler might substitute a light rod and flies for the gun. Is there danger in such a walk? A certain amount undoubtedly there is; but the chances are very much against any particular individual being assaulted or robbed. The two Englishmen who know the Pyrenean chain best are probably the well-known writers of the Guide Books, Count H. Russell and Mr. Packe. The latter, in company with his two dogs, once walked through Spain from the Pyrenees to the Sierra Morena without

the slightest molestation. Count Russell's party has been twice attacked. We have known a man who, for commercial purposes, rode habitually for eleven years through some of the most dangerous districts of Spain, and never saw a robber; and we have known another assaulted at barely an hour's walk from the frontier. It is the same with passports; one day they are not required at all, on another they are demanded at every hundred yards. It is best to have these in perfect order: to carry a revolver, though not necessarily in sight; to make the least possible show of money or of wealth of any kind; never to forget the possibility of an attack; and to leave the rest to Providence, nerve and tact. We would add, beware of purchasing ancient coins and MSS. unless you are an "expert." There are numerous genuine ancient coins still in circulation in Spain, but probably many more spurious ones. Sarmiento complained of this even in his day, and the number has not diminished since. Major Campion has probably long ere this discovered that many of his ancient Moorish coins are worthless modern Morocco pieces, brought into northern Spain by soldiers from Tangiers.

WENTWORTH WEBSTER.

*The Devil's Advocate.* By Percy Greg. In Two Volumes. (Trübner & Co.)

SOME idea of the nature of this book may be formed from the fact that the author thinks it expedient to state in the Preface that it was complete before the *New Republic* was printed. The resemblance, however, does not go beyond the initial fact that both books profess to report the conversations carried on by a group of more or less distinguished men and women at a country house. Mr. Greg is serious where Mr. Mallock is flippant, and does not attempt to escape dulness by means of indecorous personalities. His work is, therefore, as much more respectable as it is less readable than the one with which it challenges comparison. But while he refrains from parodying the utterances of well-known writers, he does not attempt to represent an equivalent number of typical opinions on the various subjects brought forward. The conclusions to be drawn from the whole work are equally dubious, and—to complete the description—Mr. Greg's characters talk pages where Mr. Mallock's talk paragraphs.

The Introduction, which is, perhaps, the best-written chapter in the book, describes the reporter of the conversation as an active writer for the newspaper press, and his host as a more distinguished but retired member of the same profession. This is one, and not the only one, of the failures in dramatic probability which rob the discussions of the air of life and reality without which imaginary conversations are perhaps the very dullest of all dull reading. The intention of the book, as of its title, is to indicate the view taken on questions of the day by people who know without sharing the opinions in vogue, whether the chief authority for them be derived from the verdict of the enlightened few or the impassioned many. But, unfortunately, the effect produced is that of an involuntary, unintentional re-

moteness from contemporary currents of thought and feeling, such as is suggestive of any profession rather than journalism in the speakers distinguished by it. When the writer plays the Devil's Advocate on any subject, we have the impression of a sincere and dogged dislike of the more prevalent view, resting on the primary ground of dissent in belief or taste, but not of the half-critical, half-cynical substitute for superiority which belongs to those who are far enough off from any fixed point of conviction to be able to look round both sides of the question at once and conclude there is little to be said for either, but if there were anything, it would be this or that fresh point.

It may be said that the discussions turn on three principal subjects—the errors of democracy, the errors of women, and theological problems from the standpoint of the "S." Review (*the Spectator*, not the *Saturday*). There is nothing very new or characteristic in the denunciations of popular government and laments on the decay of chivalry; but it is rather curious in discussions where the daily press is supposed to be largely represented to find each topic of past politics treated in the tone of the journalism, not of to-day, but of contemporary alarmism. Thus the communistic tendencies of Red Democracy are discussed as if the Commune were still ruling Paris, and almost as if Communists and Communards were the same thing; Tradeunionism is spoken of as if the Sheffield outrages were the last thing known of its development; "Women's Rights" as if Godwin's *Political Justice* were the textbook of the party; and, most curious of all, the virtues and glories of aristocratic chivalry are always illustrated by the example of the Southern Confederacy and its heroes, Lee, Jackson, and many others less known to European fame.

The dramatic justification of this idiosyncrasy is satisfactory enough: Cleveland, the host and chief speaker, being described as married to "the orphan child of one of the most distinguished soldiers of the Southern Confederacy;" but this marriage, which is described as ideal, only makes way for another dramatic incongruity, which remains unexplained—namely, the rancorous sense of feminine insubordination displayed by the same speaker, as to which, again, the author is hardly fair to the opinions he wishes to represent, since throughout the book the women talk as nearly as possible the same language as the other minor characters.

It is hard to discover where or when (except in the Southern States before secession) the author's political ideal is to be sought, and on what principles the desired aristocratic régime is to be founded and built up. Cleveland is made to observe: "I think that to shoot or hang political Socialists or professed 'Reds' must always be justifiable if expedient;" but he considers the Irish Land Act to be a piece of confiscation fairly comparable with acts of proscription, asking, "What moral difference does it make whether the majority, who have nothing, rob me by force, or whether, electing a majority of the Legis-

lature, they plunder me by Act of Parliament?" And thus the political problem is restored to the state of nature in which every act of political warfare has two names, and is a murder or an execution, a sentence or an outrage, according to the speaker's views. In spite of his zeal for social subordination, he objects to "the ineradicable caste customs of the populace" as one of the two greatest obstacles to our success in India, of which, however, he takes a more than usually cheerful view.

The question of female suffrage is discussed at what might—except by the advocates of that measure—be considered rather disproportionate length. The main objections urged are that the emancipation of women householders would lead, practically, to a Maine Liquor Law, followed by a revolt of the physical force of the country against the enfeebled constituencies; and, logically, to the abolition of marriage and the consequent subjection of women to the lower passions and caprice of men. In this case the author's hero abandons for the nonce his aristocratic prejudices, and is content to rest the authority of law in the last resort upon the material strength of the ruling class. The argument would come with better grace from an advocate of universal suffrage, who might point to the gradual triumph of democracy to show that the force of numbers or muscles at the disposal of any party regulated its ultimate success. But, from whichever side it comes, the argument seems to rest on a *doctrinaire* exaggeration of the virtue inherent either in a vote or a riot. The ultimate success of a measure depends neither on the number of the voices nor on the vigour of the arms engaged in advocating it, but on the objective strength of the interests concerned on either side. The strength of the drink interest in this country does not depend upon the army of draymen and roughs that brewers and publicans could bring into the field in their defence, but upon the vast amount of capital invested in the trade, and on the strength of the appetite for stimulants in the uneducated lower and lower-middle class. Any legislation which ignored the strength of these forces would find itself virtually repealed, not by riots, but by evasions too numerous for the police force to deal with, and by verdicts reflecting the temper of popular feeling. This result will be the same whether the attempt to "make people virtuous by Act of Parliament" originates with men, or women, or a constituency compounded of the two in any conceivable proportion.

The *Advocatus Diaboli* who recommends polygamy as a solution of social difficulties is rather half-hearted, and is sternly repressed by Cleveland, who illustrates the ideal subordination of the wife to the husband by the loyal obedience of a subaltern officer to his chief or a Minister to his sovereign. But the whole discussion is pitched in an unhappy key, and, indeed, we seldom find a writer altogether free from the bias of personal querulousness caring to discuss at length whether men or women are most to blame for the luxury, selfishness, and frivolity of modern life, or any other of its admitted evils. The advocate of polygamy, who is a

widowed Radical, insists on the injustice of urging the duty of late marriages on prudential grounds on the working class alone, who have least to gain and most to lose by such a sacrifice, but he omits to notice the fact which makes the prudential argument itself less cogent in their case: the operative, unlike the professional or moneyed man, does not grow richer as he grows older; his income is largest and he is best able to provide for the expenses of a family when he is in his prime—*i.e.*, between twenty and forty—and it is clearly for his interest to have as many of his children as possible of an age to earn money for themselves before there is any chance of his own earnings falling off.

The theological part of the book, which, like the *New Republic*, includes a sermon, has less of the antagonistic feeling which characterises the remainder. Orthodoxy is represented by a virtuous clergyman of wide tolerance; the representative secularist, who is described as a disciple of Mr. Holyoake, is old and moderate; and the various other speakers, representing different shades of theism and agnosticism, are not sufficiently attached to their own particular measure of belief or unbelief to quarrel with creation or Providence for not having insured its universal acceptance. Cleveland refuses—as an Arian might—to go to church, even to please his wife, and he inclines to Mill's opinion, that the creator of the world would have made a better job of it if he could. Like the author of the *New Republic*, he is afraid of what will become of morality without more help from religion than his other opinions promise to supply. Altogether the book is a collection of sincere, rather unhappy, and not at all original, opinions, of which the only interest lies in the fact that they may be honestly held: and this was known before.

EDITH SIMCOX.

*Wykehamica: a History of Winchester College and Commoners, from the Foundation to the Present Day.* By the Rev. H. C. Adams. With Nineteen Illustrations. (James Parker.)

THOUGH there is no lack of books already written concerning Winchester, the present addition to the number will not be unwelcome even to those who are familiar with its predecessors. Trained in the traditions of almost five centuries, the *alumni* of William of Wykeham may be pardoned for the enthusiastic veneration with which they cherish the memory of everything connected with their old school. Whether they boarded in college or in commoners, they recognise in every corner of the globe the strength of the tie that binds them all together, after a fashion that sometimes causes the outer world to smile. Mankind with them are divided into Wykehamists and non-Wykehamists. For the former class this book is written, but we do not doubt that others also, in turning over its pages, will be interested to catch some reflection of the mysterious "patriotism," as it used to be called. The author has hitherto been chiefly known for his juvenile books of school incident, into which he rarely fails to introduce some allusion to Winchester days. On the present occasion he has attempted a

bolder flight—to record in a consecutive narrative the traditions of the last hundred years of Winchester history, from the time of Dr. Warton to that of Dr. Moberly (1766 to 1866). Since the latter date a new generation of Wykehamists has arisen. The old system, the old practices, and, to some extent, the old buildings, have been changed. The former names may have been preserved by the conservatism of boyhood, but the things themselves are gone. The uniformity common to all public schools of the nineteenth century has penetrated even to Winchester. We will not follow our author in his moralising upon the good and bad involved in this revolution. It is enough that it will no longer be possible for any boy to bring away from the school the feelings of absolute hatred burnt into the memory of Sydney Smith. Even Mr. Adams admits that during his first year at Winchester under the old régime he was "utterly wretched." It is not a little curious that many who could bear similar testimony are to be found among the most strenuous supporters of the system from which they suffered. Few of us possess the nimbleness of imagination with which Charles Lamb was able to discriminate between his own experiences at "Christ's" and those of Elia.

Mr. Adams calls this volume a history, but it is only such within the limitations above suggested. The foundation of the school and the first 300 years of its life are but lightly touched. Certain special points, such as the surname of the founder's father, are treated at length and with some evidence of research; but the writer does not really warm to his subject or break new ground until he comes to deal with the head-master's boarding-house, established in the eighteenth century, and afterwards known as "Old Commoners." Indeed, the special feature which marks out this book from its predecessors is the prominence given to this department of the school. The frontispiece is entitled a "Bird's-eye View of Winchester College," but, as a matter of fact, the college proper is conspicuously absent. Similarly those of the other illustrations which are new each represent some aspect of "Commoners." To do Mr. Adams justice, we must admit that he has discovered a good deal of information, both interesting and original, about the building to which he naturally looks with most affection, though it has been twice rebuilt since his day. The college boys still occupy the buildings designed for them by William of Wykeham. But Mr. Adams is most of all at home in collecting the fleeting stories of Winchester life during the early years of the present century. Intermediate between Dr. Warton, the friend of Johnson, and Dr. Moberly, the present Bishop of Salisbury, come the names of Goddard, Gabell, and Williams, round each of whom has gathered a cluster of traditional anecdotes. Many of these are now recorded in print for the first time, and they are told with a sympathetic humour that is contagious. The following story of Dr. Gabell, though immersed in Winchester slang, is not unworthy of quotation:—

"On one occasion, when examining the vulguses

[copies of Latin elegiacs] of the morning, it being the first of April, he found written on one the words 'Gabell is an April fool.' He glanced round, and speedily convicting the offender desired him to order his name for a Bibler [to report himself for a public flogging]. At the end of school [sub. time] the boy was duly taken up; Gabell raised the rod—then flung it down—and remarking 'Who's the fool now?' walked out of school."

Of Warden Barter, also, a characteristic story is told. While a master at the school he was anxious to attend the Commemoration at Oxford in 1814, at which the allied sovereigns were present. To accomplish this he is related to have walked from Winchester to Oxford (a distance of sixty miles) in one night; having seen the spectacle, he returned again on foot the next night, so as to be absent from his duties only a single day.

We regret that Mr. Adams has not found himself in a position to give fuller lists of the boys at various periods. It is interesting to know that among those expelled for the "rebellions" of 1793 and 1818 were a future Lord Chancellor, a future field-marshall, and a future bishop; and that Lord Selborne, Lord Cardwell, and Robert Lowe were among the commoner prefects who were censured as being unable to maintain authority in 1829.

As a picture of Winchester life, this book is in many respects incomplete. For antique simplicity and for classical spirit it cannot bear comparison with the handsome volume entitled *The College of St. Mary Winton, near Winchester*, issued by the same publishers in 1848. The first word of its title is a solecism. There are not a few points of secondary importance on which we should be disposed to join issue with Mr. Adams, if we were not disarmed by the good-natured garrulosity with which he wanders backwards and forwards from topic to topic. Wykehamists will pardon a thousand faults, whether of substance or manner, in consideration of the vividness with which the forgotten images of boyhood are brought back to their recollection. JAS. S. COTTON.

*John Lothrop Motley: a Memoir.* By Oliver Wendell Holmes. (Trübner.)

THIS little book is avowedly only a sketch. It is impossible at present to give to the world a correspondence which deals so freely with the sayings and doings of personages still living. But it is a sketch which brings before us the presence of the man who wrote works which have taken up a permanent place in historical literature. The random and miscellaneous reading of Motley's early years, which he seems afterwards to have been inclined to regard as a misfortune, was doubtless of the highest service to him as filling his mind with thoughts and ideas which gave a richness to his work. On the other hand the neglect of the means of mental discipline in his college days may be traced in the too great exuberance of his narrative, and in his deficiency in intellectual sympathy. This is, however, hardly the place to discuss the limitations of Motley's genius. Dr. Holmes prints a significant extract from a letter in which he dwells with admiration on the genius of Rubens.

"It is not only in his colour," writes Motley, "in

which this man so easily surpasses all the world, but in his life-like, flesh-and-blood action—the tragic power of his composition. And is it not appalling to think of the 'large constitution of this man,' when you reflect on the acres of canvas which he has covered? How inspiriting to see with what muscular, masculine vigour this splendid Fleming rushed in and plucked up drowning art by the locks when it was sinking in the trashy sea of such creatures as the Luca Giordanos and Pietro Cortonas, and the like. Well might Guido exclaim, 'The fellow mixes blood with his colours!' How providentially did the man come in and invoke living, breathing, moving men and women out of his canvas! Sometimes he is ranting and exaggerated, as are all men of great genius who wrestle with Nature so boldly. No doubt his heroines are more expansively endowed than would be thought genteel in our country, where cryptogams are so much in fashion; nevertheless, there is always something very tremendous about him, and very often much that is sublime, pathetic and moving."

Dr. Holmes calls attention to the "affinity between these sumptuous and glowing works of art and the prose pictures of the historian who so admired them." Motley, however, as Dr. Holmes bears testimony, was more than a Rubens of literature. The citizen of free America could not be as was the courtier diplomatist of the Infanta Isabella. He had a love for liberty, for intellectual greatness, for honest work of every kind. It is easy to understand with what agitation of mind he waited on Prescott to ask whether he considered the ground which he had chosen preoccupied by the *History of Philip II.* which had then been planned by the older writer, and with what a relief he must have heard the words of encouragement with which he was received:—"It seemed to me," he wrote twelve years afterwards, "that I had nothing to do but to abandon at once a cherished dream and probably to renounce authorship. For I had not made up my mind to write a history and then cast about to take up a subject. My subject had taken me up, drawn me on, and absorbed me into itself. It was necessary for me, it seemed, to write the book I had been thinking much of, even if it were destined to fall dead from the press; and I had no inclination or interest to write any other."

How true this is will be felt by every reader of the *Rise of the Dutch Republic* and the *History of the United Netherlands*.

SAMUEL R. GARDINER.

#### A Bibliographical Description of the Editions of the New Testament, Tyndale's Version, in English, with numerous Readings, Comparisons of Texts, and Historical Notices.

The Notes in full from the Edition of Nov. 1534. An Account of two Octavo Editions of the New Testament of the Bishops' Version without Numbers to the Verses. Illustrated with Seventy-Three Plates, Titles, Colophons, Pages, Capitals. By Francis Fry, F.S.A. (London: Henry Sotheran & Co.; Bristol: Olive Lasbury.)

(Second Notice.\*)

In our previous notice of this book we confined our attention to the editions of Tyndale's work whether issued by himself or what may be called pirated editions published in his lifetime, with the single exception of the text commonly known as

\* See ACADEMY, November 23, 1878.

that of Thomas Matthew which came out in 1537, the year after his death. We shall say no more of these editions, except that it appears to us probable that the G. H. 1535-4 edition was published very early in 1535, because probably if it had been later than Easter Day, March 28, its Calendar would have begun with 1536 instead of 1535; and this, we think, is the account to be given of all editions published in any year when the Almanack begins in the year following. The Almanack states that the year has 366 days and 6 hours—a mistake for 365 days which was copied into the Matthew's of 1537, and perpetuated in all the editions with Almanacks which we have seen down to 1566, with the exception of Redman's edition of 1538, which gives the number correctly.

In continuing our notice of the editions of Tyndale's Testament, we observe that there is one edition of 1536 which appears to have been mainly copied from that of 1534; it seems possible that the printing of it may have been commenced before the G. H. edition was published. Nearly every other edition has been reprinted either entirely, or at least mainly, from G. H. But we must pass over the rest of the editions of the reign of Henry VIII., excepting the Duglott by Redman, of 1538, which we have already noticed as giving the number of days in the year correctly. Mr. Fry has here shown his superiority to his predecessors in accuracy of investigation. Lewis, Herbert, Dibdin, Anderson, Cotton, and others, have all asserted that the text of this book is that of Matthew's Bible, an assertion which is entirely overthrown by the fact that of the 169 peculiarities of Matthew's version Redman has adopted only six. From 1538 we make a sudden leap to 1548. In the Parliament which met in November 1547, the statute concerning printing the Bible in English was repealed. And then from 1548 to the end of the reign we meet with at least seventeen editions, which may be divided into three classes:—1. Those which precede the issue of Edward VI.'s first Prayer Book. This class includes all Mr. Fry's Nos. from 16 to 23 inclusive. 2. Those which came out between the first and second Prayer Book, in which class are included Nos. 24 to 31 inclusive. 3. And the third class embraces the quarto by Jugge of 1553, numbered by Mr. Fry 32, and others issued in the reign of Queen Elizabeth down to the year 1567.

Of all the first class and of the second class Mr. Fry establishes by a comparison of readings that the edition G. H. has been largely used with the view of confirming the idea that this was, and was recognised as, the last revision by the translator himself. It strikes us as something like superfluous labour to prove a conclusion which is amply established in the earlier part of the work. Most of the copies from which the different editions are described are in Mr. Fry's own possession. There is one, No. 19, which is described from a copy in the library of the Dean and Chapter of Windsor, Mr. Fry himself having only an imperfect copy. It is dated October 27, 1548, and happens to be the identical copy used by John Careless of Coventry in prison in the year 1556. Mr.

Fry has printed from the first page of the fly-leaf an address from its owner to his friend Thomas Saunders, on the profit of reading Scripture, dated April 3, 1556. But he has omitted the sixteen lines in verse which are on the other side of the page. As they are not to be found exactly in the same form anywhere else we reprint them here:—

"Jesus Emanuell.

Brother Sawnders god geve you grace  
wyth stydfast faythe in christys name  
his gospell still for to embrace  
and lyve accordyng to the same  
to dye therfore thynke yt no shame  
but hope in god wh faythefull truse  
and he shall give you prayse and fame  
when you shall ryse furthe of the duste  
For wh moste swete and Joyfull daye  
to god wh faythe do prayers make  
and thynke on me I do you praye  
the whyche dyd wryte thyf for youre sake  
And newe to god I you betake  
who kepe youre bodyde and soule from slanders  
y<sup>t</sup> Satan never agaynstye you crake  
farewell my faythefull brother Sawnders  
Contynewne constant  
in christe quode careless."

This Saunders must not be confounded with Laurence Saunders, who was burnt more than a year earlier than the date of this letter. He may have been his brother, and in all probability was of the same family. It is curious that the same set of verses with some slight changes was printed in Coverdale's *Letters of the Martyrs*, and said to be written in a book of Mrs. Jane Glascock's when she came to the prison to visit Careless. The last four verses are thus altered:—

"And thus to God I you betake  
Who is your castle and strong rock  
He keep you, whether you sleep or wake  
Farewell, dear mistress Jane Glascock."

This edition of October 27, 1548, is one of the most important of the whole series, as it is probably the last issued before the alteration of the services which appeared in the Prayer Book issued in the spring of 1549, and also is the first containing the new notes which appear in the other editions up to 1552. Mr. Fry has bestowed great pains on this edition, to which he gives eight full pages, and he has shown conclusively that, so far from those in Matthew's version being followed, as the printer in his Address to the Reader suggests, a considerable number of new notes have been introduced. This is a matter of great importance, and has, we believe, been noticed by no previous writers. He has also thrown out a very happy suggestion that the scurrilous John Bale, afterwards Bishop of Ossory, may have been the editor of this book, which contains so many notes on the Revelation with references to *The Image of both Churches*, which is not known to have been in print before 1549. Not only are these notes different from those in Matthew's Bible, but they are entirely distinct also from those which were afterwards introduced in the edition of 1552. Leaving the province of bibliography for a moment, we do not scruple to say that they indicate, what there are so many other evidences of in the publications of this reign, a desire surreptitiously to introduce Zuinglio-Calvinistic doctrines into the Church of England. We shall recur to this when we notice Jugge's revised edition of 1552.

Mr. Fry does not follow exactly the order

of time in his assigning of numbers to his Tyndale's Testaments; and, indeed, there is some difficulty in doing so when so many are undated and the printing of several must have been going on at the same time at different presses. A striking instance of this difficulty occurs in William Tylle's edition bearing the two dates 1549 and 1548, and we will recur for a moment to it (No. 18), as it illustrates the remark at the close of our first notice, that the minute investigation of the variations in these books is of importance from other than a bibliographical point of view. This volume could not have been issued before Easter 1548, for its Almanack begins with 1549; neither could the body of the book have been printed later than March 1549, for it contains crosses and half crosses at the beginning and ends of the passages selected for the Gospels according to the Sarum Use. The date on the title is 1549, "in the thyrde yere of the reigne"—i.e., between January 28, 1549, and January 27, 1550—and the Table at the end gives the Gospels according to the altered form, whereas the Colophon proves that the book, with the exception of the Table, was completed in 1548—i.e., certainly before March 25, 1549. This being so, the omission of the Epistles for St. Mary Magdalene's, St. Luke's, and St. Katharine's days is very significant. We do not think what Mr. Fry calls a possible solution of the difficulty adequate. He says: "Possibly the printer did not think it necessary to begin a new sheet to allow space for these Epistles." It must be remembered that the Book of Common Prayer was out March 7, 1549, and that the date 1548 might naturally be used up to March 24, 1549 inclusive. The omission of these Epistles seems to us designed, and to have resulted from a communication with the persons who were altering the offices of the Church. This would account for the omission of St. Luke's day, the Epistle of which had been changed for one from the New Testament, and St. Katharine's, which had been dropped altogether. That for St. Mary Magdalene's day may possibly have been omitted by mere accident, or, there being some doubt as to whether that day should be retained, a few days later it may have been decided to retain it, and the Table arranged accordingly. If so this Testament was probably issued exactly at the same time with the first Prayer Book of the reign, at the beginning of March, 1549.

Proceeding in Mr. Fry's order we notice that No. 20 is described on the reverse of the title as being "Translated by Wyllyam Tyndale after the last copye corrected by hys lyfe." Nos. 17 and 18 are said to be "of the last translation," and No. 19 "after the best copy." What is most curious about these editions of 1548 and 1549 is that they mostly have the old arrangement for Epistles and Gospels, though they must have come out after the Prayer Book of that date. Possibly the date has been anticipated, or the unusual style of beginning the year from January 1 instead of March 25 may have been adopted, and so these books have been issued some time during the first three months of the year 1549.

We have left but little space for noticing

the important changes first introduced in the quarto edition by Jugge of 1552. This book is so valuable from an historical point of view that we could wish Mr. Fry had given more space to its description. There can be no doubt about its date, though Mr. Fry refuses to go beyond the assertion that it is "probably 1552." But the title of some copies has on its reverse: "The copy of the byll assigned by the kyng's honorable counsell for the Auctorising of this Testamente," dated "At Grenewiche the x. of June, M.D.Lij." It would not have been travelling much beyond the domain of bibliography if this Bill had been inserted at length, as well as the Dedication to Edward VI., in which Jugge professes with the help of godly learned men to have revised the text as well as to have given attention to the proper "ortographie of wordes." He does not discuss the character of the notes, which on the title-page are said to be "Wyth the notes and expositions of the darke places therein," and which, he truly observes, differ from those of previous editions. Whatever may be said of any previous editions, this is beyond all doubt the authoritative New Testament of the period, for it has the King's licence and privilege, forbidding all other men to print or cause to be printed this or any other Testament in English. We may say also that it is authoritative as regards its notes, and shows very plainly what was the belief of the men who reformed the Prayer Book of the sixth year of the reign of Edward VI. These notes have been entirely unnoticed by previous bibliographers. Mr. Fry, as might have been expected, has called attention to them. In the General Remarks appended to the three quarto editions by R. Jugge, which belong to 1552, 1553, and 1566—the last date being, perhaps, a little uncertain—he says he has compared them with No. 19, 1548, through Matthew, Romans, and the Revelation, that they are entirely different, and that Bale's *Image of both Churches* is not referred to. We may add to this that we have read all the notes through, and that the same description applies to them. Mr. Fry's business is bibliographical and not theological, and he has made no further comment. But we may observe that the thoroughly anti-Sacramental and Calvinistic character of these notes throws more light than any other single document we are acquainted with on the opinions and intentions of the Reformers who drew up the last Prayer Book of the reign of Edward VI. Anyone who would reprint these notes in full would be doing good service to the history of the Church of England. And, indeed, the reprint of the whole Testament with its notes would, we believe, answer as a speculation. Mr. Fry has given no less than three plates to illustrate this edition and two each to those of 1553 and 1566. That of 1553 precisely resembles it except in a few unimportant particulars, which he has enumerated, so as to enable the collector to distinguish between them. There is one difference which, from an historical point of view, is of importance. The edition of 1552 contains provision for the Epistle and Gospel for a second Communion on Easter Day, whereas this is

omitted from that of 1553 and all subsequent issues. For a further account of this we must refer our readers to page xv. of the Introduction. We observe that there is another very diminutive edition of this date also printed by Jugge, Mr. Fry's No. 30, which also provides for the two Communions on Easter Day, but this edition is singular in omitting the festival of the Conversion of St. Paul. Both omit St. Barnabas. Mr. Fry has given on Plate 56 the title-page and various other pages and initial letters by which this edition may be identified; but he has not called attention to the remarkable words on its title-page, of which he has given a facsimile on Plate 63. It is the only Testament of the reign in which it is distinctly said that it has been printed by the commandment of the king's Majesty and his honourable council, and by them authorised. We gather from this that it was printed subsequently to, and probably from a copy of, the quarto of Jugge, of the same date, which does not contain the same words, because it had not been seen and authorised, as we gather from the absence of the Bill authorising it from the back of the title of some copies still in existence. This same title was continued in other editions of the reign of Elizabeth.

We have much more to say as regards other editions which want of space alone prevents our noticing. We part reluctantly from the book; but we must not do so without tendering our hearty thanks to the author for the unwearyed pains he has bestowed upon this labour of love. He has produced a volume which no one but the owner of a large collection of books, on a subject to which he is devoted, could have produced, and which can never be superseded. There are few subjects on which we have seen more random assertions—some incapable of proof, some capable of easy refutation—made than on the history of the English Bible. We feel persuaded that everything Mr. Fry has said may be relied on; and it only remains for us to say that, in addition to the valuable matter it contains, it deserves great praise for the splendid and artistic way in which it has been got up, and for the various provisions the author has made for rendering it as useful as possible. It may seem a small matter, but it is an indication of the care he has taken, to find a fly-leaf appended to the notices of his other works, which contains three slips for cataloguing, intended for librarians or others to cut out and insert in a catalogue, so as to save them the trouble of copying, and to describe the work as the author himself would wish it to be described.

NICHOLAS POCOCK.

#### NEW NOVELS.

"*For Percival.*" By Margaret Veley. In Three Volumes. (Smith, Elder & Co.) *An Old Story of my Farming Days (Ut Mine Stromtid).* By Fritz Reuter. In Three Volumes. (Sampson Low & Co.) *Under the Lilacs.* By Louisa M. Alcott. (Sampson Low & Co.)

For a first attempt, which we are led to believe it is, "*For Percival*" is a remarkable story, full of ability of various kinds, and rich in promise. The plot, however, is

rather weak and slight; while the digressions are occasionally tedious, and the quality of the moralising somewhat commonplace. The accident, though very convenient for the author's purpose, savours too much of the "stock" *dénouement* and is clumsily pitchforked into the narrative. Sissy's character is well conceived, but not perfectly sustained. Percival himself is a little too much of the model man, and Bertie is not a very brilliant creation. But the story as a whole is interesting and clever, much more so than tales which deal with similar material generally are. If the writer can get a more interesting plot, and will concentrate her powers on its main incidents, her next venture is likely to be much superior to her present effort—good as is that effort.

Many of those who take up the translation of Fritz Reuter's delightfully quaint and in some places pathetically tender story may, perhaps, be discouraged from proceeding with it by the slow rate at which the narrative in the first chapters moves, and by the elaborate and minute accounts and descriptions of men and things. But if they do so, they will miss much pleasant reading: a perfect study of German life, rural and domestic, about a quarter of a century ago; and the acquaintanceship of some people whom they will not soon forget. Fritz Reuter is ever and again taking the reader into his confidence, stopping the pleasant if slightly monotonous course of the story, taking him by the button-hole and indulging in a quiet chat with him—as, for example, when he tells us he does not choose to enlarge upon Alick and Freda's love-story. He refrains because he never gives himself more trouble than he can help. He asks who will oblige him to give the tradesmen's young daughters who may possibly read his book private lessons in the way a cavalry officer makes love, or to show young men without position how to make love to a nobleman's daughter. Besides, his book is not written for the young, but for the "old, who take a book to fan away the flies and to make them forget their worries, as they lie upon the sofa in the afternoon." He also has three girls to marry before the end of his book, and "just let whoever wants to know what that is ask the mother of three unmarried daughters." Very admirable is the psychological delineation of the dawn of love in Frank's heart. Very amusing also is the young Methodist's courtship of Lina, commencing the business by informing the soft, tender, innocent little thing that "marriage is part of the curse that was laid on our first parents when they were thrust out of Paradise," then reading to her the whole of the third chapter of Genesis—"the infamous Jesuit, to read all that to the child," as the good Bräsig said. She, not knowing where to look or what to do, wishing to run away, but not liking to do so, because it was the Bible he was reading to her, hid her face in her hands and wept bitterly. And then Godfrey, quite carried away by zeal for his holy calling, put his arm round her waist and said: "I could not spare you at a time when I purpose making a solemn appeal to you. Caroline Nüssler, will you, knowing the gravity of the step you take, enter the holy estate of

matrimony with me, and become my Christian help-meet?" The whole of *An Old Story of my Farming Days* sparkles with quaint touches of humour, and here and there we find gleams of tender pathos, as the history of the families whose lives it chronicles is told. It might be called, "Lights and Shadows of German Life." It appears to be admirably translated by Mr. W. MacDowall, who studiously preserves the simplicity of the original.

*Under the Lilacs* is a stupid and vulgar story "for young people," though not very likely to find favour with them. The illustrations are, however, much superior to the letter-press, and some of them possess considerable merit.

W. W. TULLOCH.

#### GIFT-BOOKS.

*Thanatopsis.* By William Cullen Bryant. Illustrated by W. J. Linton. (New York: G. P. Putnam's Sons.) The American publishers possess quite a *spécialité* in the production of these elegant quarto editions of single poems. Last Christmas we commended the form in which the latest of Mr. Bryant's works, *The Flood of Years*, was issued by the same firm and illustrated by the same hand that now present us with the poet's masterpiece, originally published one-and-sixty years ago. The designs in the present instance are exceedingly fine and imaginative; Mr. Linton acknowledges that for many of the ideas he has been indebted to David Scott, that noble visionary artist whom we lost nearly thirty years since, and whose imagination has informed so many succeeding creations of painter and poet. The incomparable beauty and elevation of such of David Scott's later designs as *The Procession of Unknown Powers*, point him out as a man specially gifted to illustrate or to inspire the illustrator of so grave and reflective a poem as *Thanatopsis*. Besides indebtedness acknowledged to David Scott, Mr. Linton frankly admits the acceptance of ideas from William Blake and from Isaac Taylor, the author of *The Natural History of Enthusiasm*. Mr. Linton's own powers, whether as an engraver or as a designer, are shown in the delicacy of such fragments of luminous cloud, pierced with sunlight, as adorn the head-line of the second page. Such a volume as this does honour to every name connected with it; it reaches the highest standard of purity and distinction in taste, and the verse, the drawings, the engraving, all down to the paper and the cover, are the best that can be provided.

*Baby Bell.* By Thomas Bailey Aldrich. With Illustrations. (Routledge.) This is identical in form and size with the above, but it is a little less dainty and tasteful in every respect. Just as far as Mr. Aldrich's verse, on this particular occasion, falls below Mr. Bryant's, so far do the designs of Miss Curtis and Mr. Anthony fall below those of Mr. Linton. Still, *Baby Bell* is a very pretty book. Mr. Aldrich, whose delicately-coloured and slightly Oriental poetry is not so well known on this side of the Atlantic as it should be, tells in flowing rhyme the sad story of a little babe whose mother died when it was born, and whom no tender or care could prevent from fading and dying too. These are two of the best stanzas:

"She came and brought delicious May,  
The swallows built beneath the eaves;  
Like sunlight, in and out the leaves  
The robins went the live-long day.  
The lily swang its noiseless bell;  
And o'er the porch the trembling vine  
Seemed bursting with its veins of wine;  
How sweetly, softly, twilight fell!"

The designs are by six different hands. Those by Miss Jessie Curtis seem to us the best, and even the worst, for her illustration to the line "At last he came, the Messenger," is so excessively

bad that we are at a loss to know how the hand that sometimes draws so prettily should in this one instance become so vulgar.

*Goethe's Faust.* In Two Parts. Translated by Anna Swanwick. With Forty Illustrations by Moritz Retzsch. (George Bell and Sons.) Among all the numerous translators of *Faust* into English Miss Swanwick is by common consent allowed a very high, if not the highest, place. But her version has hitherto lost some of its credit by containing only the first part of the great drama. The deficiency has now been removed, and, by adding to the present edition a translation of the second part of *Faust*, the accomplished poetess challenges and can endure comparison with any one of her rivals. She has, indeed, been unequal to the fatigue of traversing every labyrinth of that mysterious work, or she has imagined that her reader would be unequal, for certain portions more than usually obscure or long-winded have been omitted. It is needless in this place to say more than that the eminent success which always seems to follow Miss Swanwick in translating either from the Greek or the German has not abandoned her here. The illustrations chosen to illustrate her text are those of Retzsch, of whom the readers of Mrs. Jameson's *Memoirs* have lately met with some ludicrous particulars. These designs, which have always been very popular in Germany, are not, we must confess, very much to our taste, although they are not wanting in accomplishment. They tell the story, however, with the minimum of imagination. They were originally published in folio, and now appear in small quarto. A note by the publisher boldly states that the "slight reduction in size has tended to improve their effect," but of this there may well be two opinions.

*Plays for Young People*, with Songs and Choruses suitable for Private Theatricals. By J. Barnby, B.D. The Music adapted, arranged, and partly composed by T. Rogers, M.A. (Samuel Tinsley and Co.) To families who are not morbidly afraid of the boisterous and the vulgar, these plays may prove acceptable. They are written in very fluent rhyme, with plenty of action and a fund of noisy choruses. Several of the themes, especially "Beauty and the Beast" and "The Sleeping Beauty," have often been used before for the same purpose, and with more delicacy. No less a dramatist than Mr. Gilbert has preceded our authors in dramatising the Laureate's *Princess*. They are more successful when they suggest no comparison with earlier rivals, as in "Rumpelstiltskin," which is certainly very rapid and humorous. The volume closes with a Charade, which is not badly managed, except that the syllables are not so much hinted as driven down the spectators' throats. The principal objection we have to suggest to the practical use of these little plays is the number of persons required to act them. For instance, "Rumpelstiltskin" requires more than fourteen actors, and it is few amateur troupes indeed that possess so large a store of talent as this supposes.

ANY boy who opens a volume by Jules Verne knows pretty well what he has to expect. There will be a series of astounding adventures, a certain amount of scientific talk, and plenty of moving accidents by flood and field. Of one thing he may be sure, that he will not be sent to sleep. *Dick Sands, the Boy Captain*, translated by E. E. Frewer (Sampson Low), overflows with interest of this description. Dick Sands, after starting from New Zealand, and losing his proper captain and his experienced crew in a hunt after a whale, steers for Valparaiso and hits Angola. Here he finds himself in the midst of the Dark Continent with a lady and a little boy, as well as five negroes, to say nothing of the villain of the story. He has to fight through all the horrors of the slave-traders, abominations which readers of Livingstone and Baker know all about. Such an enterprise is of course not wanting in excitement. The book

is, besides, crowded with illustrations which serve to keep the story well before the youthful reader. Perhaps, however, we may ask why it is that when the author tells us that Dick's voyage was made in a schooner, the artist carefully depicts a brigantine.

MESSRS. HOULSTON AND SONS send us a very pretty reprint of the well-known *Lyra Anglicana*, edited by the Rev. R. H. Baynes. It has been executed at the Chiswick Press, and is ornamented with suitable initials, head- and tail-pieces, &c. It forms in this guise a very attractive little volume.

*Letters on Egypt to Plain Folks at Home.* By E. M. Whateley. (Seeley.) Miss Whateley's name is so honourably connected with mission-work among the native poor of Cairo that whatever she may write cannot fail to command a certain respect: a respect, that is to say, which attaches to the personality of the author, and is independent of the merits or demerits of her literary efforts. The present little volume treats of Egyptian home-life in town and country, of dress, food, superstitions, manners, customs, amusements, religious ceremonies, domestic slavery, and the like; upon all of which Miss Whateley writes from an intimate personal experience. As these letters profess to be addressed to "Plain Folks at Home," due allowance must be made for the excessive simplicity of the style; which is, however, so studiously written down to the lowest possible level that one is tempted to ask whether they are not intended for the plain folks' children rather than for the plain folks themselves. Setting this childishness aside, Miss Whateley must be allowed to know more about domestic life in Egypt, and about the social position of Egyptian women, than almost any

European writer; and her account of the first beginnings and subsequent development of her ragged schools in Cairo is full of genuine interest. As a whole, this little book—perhaps because of its great simplicity—is better written than *Ragged Life* or *Among the Huts*; and it will doubtless be popular among National School children here in England. It is, in fact, just suited for a National or Sunday School prize-book. It is, however, a pity that even Sunday School children should be wrongly informed on such a point as the nature of the ancient hieroglyphic character, which Miss Whateley incorrectly describes as "consisting, not of letters as with us, but of signs like small pictures, each sign expressing a word." Now, the ancient Egyptian writing is in no sense a "picture-writing," like that of Mexico. It is essentially an alphabetic and syllabic script, the pictures being for the most part letters—vowels and consonants like our own—several of which go to the spelling of a word; while the instances in which a single hieroglyph stands for the summary representative of a whole word are comparatively few. It is now more than fifty years since Champollion first proved the true system of interpretation; and yet, such is the vitality of error, the mass of ordinarily well-informed persons have still to learn that Egyptian hieroglyphs and "picture-writing" are two entirely different things.

MESSRS. ROUTLEDGE publish an edition of Longfellow in ten exquisite little pocket volumes, which will be almost equally welcome to the poet's numerous admirers and to the more select circle of *bibliophiles*. This is certainly one of the most attractive and tasteful gifts for the coming Christmas which we have seen. The same publishers have also brought out a *Grimm's Fairy Library*, in ten volumes (enclosed, like the *Longfellow*, in a box), which, though it has not equal charms for the lover of beautiful books, will be acceptable to all lovers of fairy-lore. Literature far less attractive would be rendered palatable if served up in so tempting a guise.

THE popularity of the *Swiss Family Robinson* is attested by the appearance of two new editions.

The larger and more expensive is published by Messrs. Ward, Lock and Co., and is translated from the best German editions by H. Frith. The publishers have sought, and we think successfully, to make this the standard edition of the work: most of the woodcuts are excellent. The text of Messrs. Routledge's edition has been translated under the supervision of Mr. W. H. G. Kingston, and it will scarcely be a drawback, in the eyes of younger readers at least, that much of the sermonising is omitted. We must say a word in favour of the type, which is delightfully clear and large. It is pleasant to see that a yet older favourite is not forgotten; and those who are old-fashioned enough to think *Robinson Crusoe* about the best book for boys will find Messrs. Routledge's among the best and cheapest editions of the English classic. It should be added that all these volumes are illustrated with coloured plates, as well as woodcuts.

*The Fairy-Land of Science.* By Arabella B. Buckley. Illustrated. (Stanford.) This work is an enlargement of a series of lectures delivered in St. John's Wood by Miss Buckley to a large audience of children and their friends. The authoress has published it by request as "a child's reading-book;" but we venture to believe that a good many grown-up children will find it pleasantly-written and very instructive. There are ten lectures, which discuss various subjects in physics, geology, and natural history; they are full of accurate information, and the style of the authoress is decidedly attractive. Of course it would be impossible to expect much originality in the treatment of such subjects; but we may single out the fifth lecture, on "The two great Sculptors—Water and Ice," as an example of very admirable exposition. The illustrations throughout are uniformly good.

*Chats about Birds.* By Mercie Sunshine. (Ward, Lock and Co.) This little book, which forms a companion volume to *Chats about Animals*, will be found admirably suited for young children, affording as it does plenty of amusement, combined with instruction, which is conveyed in simple phraseology. The numerous illustrations will serve to fix in their minds some general ideas respecting the various birds described, but from being uncoloured are not quite so effective as they might otherwise have been. The writer is rather too fond of mixing up the singular with the plural, and in one or two instances we notice a confusion as to genders; but these matters will not afflict the youthful reader.

*The Magic Flower-Pot, and other Stories.* By Edward Garrett. (Cassell.) Most of these stories, twenty-two in number, originally appeared in the *Quiver* and other magazines. Possibly, therefore, they may please some people, but we cannot help thinking that the hard tone which pervades them renders them unsuitable for perusal by young and impressionable readers.

*Cloverly.* By Mary R. Higham. (F. Warne and Co.) The scene of this amusing story is laid in the United States, and the volume is taken up with the chronicles of a family, consisting of a father, mother, and six children, who come into possession of a farm formerly belonging to Uncle Janeway. To this the mother gives the name of Cloverly, and here take place all the leading incidents in the story. The conversations and doings of the various actors are recorded in a natural and easy manner by one of the daughters, who at the outset states that she has been appointed the family historian by her mother. The book can hardly fail to afford a fund of amusement; if it does not, the reader must be hard to please.

*Straight Paths and Crooked Ways: a Family Chronicle.* By Mrs. H. B. Paull. (F. Warne and Co.) This is a family chronicle with a vengeance, extending to nearly 350 pages of closely-printed matter, and the story is so complicated that, when we come to the end, it requires a very strong effort of memory to recall

the precise relationship existing between the various characters to whom we have been introduced. Two children, supposed to be twins, turn out to be cousins, and some money temporarily goes to the wrong one. *Hinc illae lacrymae!*

*Englefield Grange; or, Mary Armstrong's Troubles.* By Mrs. H. B. Paull. (F. Warne and Co.) This is another of "Warne's Star Series," and of about the same calibre as the preceding, though possibly it may be intended as an illustration of the adage respecting the course of true love. As the approximate result of the overturning of a boat, a lady marries a wealthy tradesman, and the loves of their daughter and a schoolmaster form the leading feature of the book. Notwithstanding long and strenuous opposition on the part of the father, who looks higher for his daughter, they are of course eventually made happy. The style of these two books is not attractive; the characters are made to talk in a stilted, uncomfortable sort of way, and generally are the reverse of natural.

*Bel-Marjory,* by L. T. Meade (J. F. Shaw and Co.), is the story of an orphan girl trained by wise guidance into strong and true womanhood. Brought by circumstances to live in the East-end of London, she gives herself to teach and help the outcast children of the streets, and she all but throws herself away by promising to marry a young sickly cripple of a poetic turn—not altogether unlike the Mr. Briggs of *Two Years Ago*—whom she does not love, for fear lest her rejection of him should hasten his death. Fortunately, the young man dies before the wedding-day arrives, and Bel-Marjory marries the right man after all. Here and there are some of the accessories of the story which are not well worked out. We should like to know, for instance, how the boy Jukes and his sister kept themselves from starvation, and why it is that pieces of candle so small as only to burn for ten minutes and a-half cannot be purchased for less than a penny. But the main narrative is well told, and the book is one which is not easily set down when once it is begun.

*A New Child's Play.* Sixteen Drawings by E. V. B. (Sampson Low.) This delightful book, dedicated "to the children of those who many years ago were amused with the original work," was brought out last year in plain black and white, E. V. B.'s drawings being rendered with the utmost fidelity by some process of helio-engraving. These drawings have now been printed in colours—printed, it must be admitted, with great care, and coloured by the artist herself with excellent taste; nevertheless, as one of the children who many years ago were amused with the first *Child's Play* and other uncoloured works by this charming designer, the present writer must enter a protest against the growing habit of pampering children's appetites for pretty pictures by offering them so many of these highly-coloured works. The *New Child's Play*, however, both in its coloured and uncoloured form, will be likely to afford so much artistic enjoyment to the older members of the family that it is not very likely that the little ones for whom it is ostensibly intended will be allowed to gain possession of it. It is, in truth, a book for the drawing-room, to be shown to the children only when on their best behaviour. Very delightful is the little widowed maiden in "Green Gravel" who hears the news of her true love's death with quaint sorrow; also the little boy asleep in the barn watched by a comic owl; the rich study of horse-chestnut leaves in "The Little Brown Owl"; the plump little girl who demands of the cuckoo how long she is likely "unmarried to pine"; "The hungry Green Frog," and the bumptious "Buzzing Bee" who takes up the whole of a flower for his seat and will not let the little butterfly find a place—all these, and many more, drawn with E. V. B.'s peculiar perception of the ideal side of child-life, combine to make the *New Child's Play* a very charming and artistic gift-book.

*The Leisure Hour,* 1878. (Religious Tract Society.) The information in this volume is excellently varied. There is a good series of papers, with very fair illustrations, on the great public schools of England; some suggestive articles on practical social science; a set of articles on Utopias from More's to Karl Marx and the International; some spirited Spanish sketches; and a long serial called "Lombardy Court." The *Leisure Hour* is a thoroughly sterling family magazine, and does not lose its place in the fast-increasing periodical literature.

*The Sunday at Home,* 1878. (Religious Tract Society.) The current volume seems to us better than any that have preceded it. It is well illustrated, and one or two of the coloured illustrations are especially pretty. There are some good serial stories and some interesting biographical notices, among which we would call attention to a good sketch of Levi Coffin, the slave-deliverer, and the account of his underground railroad.

*Little Wide-Awake Pictures.* By Mrs. Sale Barker. (Routledge.) Some of the pictures in this volume are growing very familiar to us; but the children do not tire of them, so we need not complain, except of such an illustration as that on page 83.

*Every Boy's Annual for 1879.* (Routledge.) This volume seems to be composed chiefly of stories and to be somewhat lacking in papers of general interest, with the exception of an illustrated article on the Telephone. The pictures have been better in former years; but the puzzles seem good.

*Drawing-Room Amusements and Evening-Party Entertainments.* By Prof. Hoffmann. (Routledge.) A book of this sort has been much needed, and Prof. Hoffmann's collection is a valuable one as supplementing boys' and girls' treasuries of games, and providing some really good diversion for older people. The hints on acting are specially good; and the Shadow Pantomime and Drawing-Room Magic will be new to many.

#### NOTES AND NEWS.

MR. E. M. THOMPSON has been appointed Keeper of the MSS. in the British Museum.

DR. HUEFFER'S engagement as musical critic to the *Times* has obliged him to resign the editorship of the *New Quarterly Magazine*, which will, we understand, be in future published by Messrs. C. Kegan Paul and Co.

We understand that Messrs. Macmillan and Co. have in the press a new and greatly enlarged edition of Professor Geikie's lectures on *Field Geology*, delivered two years ago at South Kensington. The author has developed the lectures into a practical manual for the use of geologists, few of whom, we should suppose, would not be glad to avail themselves of the suggestions of so practised an observer. The new volume, which will contain a good many additional illustrations, will be published in January.

MR. JOHN ADDINGTON SYMONDS has, we hear, in the press a volume to be called *Sketches and Studies in Italy*. It will consist of descriptive, literary and historical pieces, and will contain numerous translations from Tuscan poets of the fifteenth century—among these a complete version of Poliziano's *Orfeo* in the metres of the original drama.

MR. DAVID M. MAIN has ready for the press a *Treasury of English Sonnets*, containing over 500 examples, including many hitherto uncollected. The sonneteers who have not been included in previous collections and who will have a place in Mr. Main's volume are over fifty in number. Americans and living writers have, as a rule, been excluded. The book is to be limited to private circulation by subscription.

THE eminent Swedish antiquary Prof. Sven

Nilsson is about to publish a *Journal of My Tour in Norway in 1816*, which he has just prepared for the press with his own hand, a remarkable instance of vigour in a man of ninety-two. The venerable writer retains, however, we are glad to hear, perfect health and the unrestricted use of his faculties. The peculiar interest of his new work will be the picture it will give of Norwegian society immediately after the Declaration of Independence.

MESSRS. RIVINGTON have in preparation *The Antiquities of Greece*, translated from the German of G. F. Schoemann, by E. G. Hardy, M.A., late Fellow of Jesus College, Oxford, and J. S. Mann, M.A., sometime Scholar of Exeter College, Oxford.

MR. J. R. BLAKISTON, M.A., one of H.M. Inspectors of Schools, has, we are informed, put into the hands of Messrs. Macmillan and Co., for immediate publication, a little volume of practical suggestions for the improvement of primary instruction, which, under the title of *The Teacher*, will appear in the course of January.

MESSRS. NISBET AND CO. are about to issue a journal under the title of *The Catholic Presbyterian*, intended to bring together leading men of the various Presbyterian Churches—British, American, Continental, and Colonial. The first number will contain contributions by the editor, Prof. W. G. Blaikie, of Edinburgh; Mr. Fleming Stevenson, of Dublin; Profs. Schaff and Morris, and Dr. Stewart Robinson; and by Dr. de Pressense and M. Reveillaud, author of *La Question Religieuse et la Solution Protestante*. There will be also a paper by the late Dr. Livingstone, in which, on high Christian grounds, he pours scorn on those who dwell on the "sacrifices" of the missionary.

MR. CHARLES B. CURTIS is about to bring out a *catalogue raisonné* of the works of Velasquez and Murillo. Mr. Curtis has amassed a great quantity of material bearing on these artists and their works, and he will be glad to receive from correspondents notes concerning any pictures by them which are or have been in their possession, or which may come under their notice. His address is 9 East Fifty-Fourth Street, New York.

PROF. W. A. HUNTER, the newly-appointed Professor of Jurisprudence in University College, London, will deliver a public introductory lecture on Thursday, January 23, at 7 P.M., on "Jurisprudence, its Object, Methods, and Place in Legal Education." He will lecture on Mondays and Wednesdays during the Lent Term, commencing January 27, on Analytical Jurisprudence; and during the Summer Term, commencing April 21, on the History of Legal Conceptions and Institutions. Prof. Hunter will retain his former Professorship of Roman Law till the close of the current session.

THE January number of the *London Quarterly Review* will contain an article on "The Immediate Future of the United States," by Mr. W. H. S. Aubrey, author of the *National and Domestic History of England*.

THE appearance of the new edition of M. van Eys's *Grammaire Basque* has unfortunately been delayed by the serious illness of the author. It will not only be considerably enlarged, but will put forward many novel views and explanations of obscure points in Basque grammar.

THE German Archaeological Institute in Rome has received a valuable gift from Baron von Platner, son of Bunsen's *collaborateur* in his work on Rome. The Baron has presented to the Society the entire library owned by his father, which consists of some 1,500 volumes, dealing with Italian history, chronicles, topography, histories of separate cities, &c., many of them unique.

IT is said that Count Armin intends publishing a continuation of his essay *Der Nuntius kommt*.

THE December number of the *Geographical Magazine* is the last that will appear; but the editor is careful to point out, in his "Farewell to his Readers," that the work which he has conducted during the past six years will now be officially taken up by the Geographical Society. The title of the new publication will be *Proceedings of the Royal Geographical Society and Monthly Geographical Record*, published on the first of each month under the editorship of the Assistant Secretary. We cannot part from our late contemporary without a recognition of the disinterested enterprise displayed by the publishers, who in this, as in other cases, have set an example of the assistance that capital can lend to scientific literature. It is to be regretted that the public have rewarded their liberality with but scanty support; but we understand that the Geographical Society has given a handsome acknowledgment of their services on taking over the goodwill. The principal feature in the number under notice is a map of the Bolan Pass, by Mr. Trelawney Saunders, of the India Office, as a companion to the excellent map of the Khyber that appeared last month. Unfortunately, its northern limit stops short of the present scene of military operations.

By the kindness of Mr. Charles Robert Rivington, of the Stationers' Company, in whose custody the Company's books are, we are enabled to give the following entries of Massinger's Plays in the Register of 1653:—

"Mr. Moseley  
The noble Choice or y<sup>e</sup> Orator  
The Wandring Louers or y<sup>e</sup> Painter  
The Italian night pece or The Unfortunate  
Pitty  
Alexius the Chaste Gallant or The Bashful  
Lover  
A very Woman or y<sup>e</sup> Womans plot  
The Judge or Believe as yo<sup>e</sup> list  
The Prisoner or y<sup>e</sup> faire Anchoress  
The Citie honest man or y<sup>e</sup> Guardian  
The Spanish Viceroy or y<sup>e</sup> hono<sup>r</sup> of Women  
Minerva's Sacrifice or y<sup>e</sup> horid Lady  
The duplicate titles above do away with six supposed lost plays of Massinger's, if "y<sup>e</sup> horid Lady" is Gifford and Cunningham's "1. The Forced Lady." The five certain ones abolished are the editors' Nos. 33. *The Orator*; 36. *Alexius or the Chaste Lover*; 8. *The Woman's Plot*; 18. *The Judge*; and 20. *The Honour of Women*. Mr. Rivington hopes to send us shortly the list of 1653, comprising Massinger's remaining plays.

MR. NEIL, of Edinburgh, wishes mentioned the authorities (which he also sends us) for the date of Massinger's birth, and his leaving a widow, who lived at Cardiff. The first is Sir Richard Colt Hoare's *History of Salisbury* (which completes his County History), p. 619; the second is Aubrey's *Natural History of Wiltshire*, edited by John Brittan, 4to, 1847, p. 791:—"Mr. Philip Massinger, author of several good playes, was a servant to his lordship [Philip Earl of Montgomery], and had a pension of twenty or thirty pounds per annum, which was paid to his wife after his decease. She lived at Cardiff in Glamorganshire." We suspect confusion between father and son here, but join in Mr. Neil's hope that Lord Pembroke will have search made in his family papers for payments of this said annuity, and that some man of letters at Cardiff will search the registers there for the burial of Massinger's widow, beginning from March 18, 1638-9, the date of her husband's burial. The fact that March 1638 was in the old style has misled several writers by a year in their date of Massinger's death.

THE first part of a *Dictionary of English Plant Names*, by Mr. James Britten, F.L.S., and Mr. Holland, will be issued to the members of the English Dialect Society in the course of the ensuing week. It constitutes the last of the society's publications for the year, the others, the new

edition of Tusser's *Husbandrie* and Mr. Dickinson's *Glossary of Cumberland Words and Phrases*, having been distributed some months ago. Although in number the smallest, the issue of 1878 is in bulk the largest since the formation of the society. Messrs. Britten and Holland's work, in this its first portion, extends from A to F.

A SECOND edition of Prof. Max Müller's Hibbert Lectures will be published immediately.

A MEETING for the formation of the Ruskin Society was held at Manchester on Tuesday last. Its aims are to promote the teachings, carry out the works, and unite the friends of Mr. John Ruskin. The society proposes to offer public readings of Mr. Ruskin's works to institutions, mutual improvement and other societies, and to drawing-room gatherings. It desires to place collections of Mr. Ruskin's works in public libraries, or render them otherwise accessible to all readers, and to encourage their perusal and sale. It invites the help of all earnest friends of Mr. Ruskin, wherever resident; and suggests the establishment of local centres (in the first instance at Manchester) wherever two or three of its adherents find it possible to meet together. Monthly social meetings are to be held at Manchester on the first Wednesday in each month. The subscription is 2s. 6d., 5s., 10s. 6d., or upwards, yearly. Mr. R. Bailey-Walker, F.S.S., was appointed chairman, and Mr. W. Pullen secretary.

SERMONS are, of course, best heard and not read. The last two sermons by Dr. Jellinek, preached at Vienna October 12 and 19, form, however, an exception to this rule. The first, *Der Israelitische Weltbund* (on the value and worth of the Alliance Israélite Universelle), has also an interesting Appendix, containing Ad. Crémieux's speech at the *fête* given in his honour (on his return from Egypt in 1840) by the Jews of Vienna, at which the famous Prince Metternich, the once all-powerful Minister of Austria, was present. The second, *Die Hebräische Sprache*, is on the necessity for Jews to know the Hebrew language. It would be impossible to find another orator who could in so short an address treat such an important and all-absorbing theme: of interest not merely to Jews in particular, but also to all theological scholars in general, and, indeed, to all friends of a liberal education. From these sermons it will be seen that the saying *nascitur non fit* applies not merely to the poet, but to the writer of sermons also.

THE aged B. Goldberg, editor of Ibn Jannach's *Harigmah* and Ibn Yisrael's *Yeshod 'Olam*, and the youthful M. Adelmann, formerly of the periodical *Haschachar*, are publishing, at Paris, under the title *Chayye 'Olam*, a monthly periodical, in which only extracts from old and valuable Hebrew MSS. are to be given. The first fasciculus, which bears the date of *Elul*, has come to our hands and contains three interesting pieces: (1) R. Eliyyahu of Pessaro's letter describing his voyage from Venice to Famagusta—this is from the Paris MS.; (2) Response of Rashi, from a Bodleian MS.; and (3) A Responsum of Rabbeu Gershom (and not Gershon as the editors print it), from a Paris MS. The one which will interest English Hebrew scholars most at the present time is, of course, the first contribution. A portion of this letter was translated into German by the late Dr. Jost (see *Jahrbuch für die Geschichte der Juden und des Judenthums*, II. Bd., Leipzig, 1861, 8vo, pp. 8-38), and a good part of it is to be found in the *Athenaeum* of September 7 of this year; but it deserves to be translated anew and entire.

DR. KOENIG'S *Deutsche Literaturgeschichte*, the publication of the second Part of which we noticed in July last, has now been completed by the appearance of a third Part. It has enjoyed a marked success. The first two editions of 4,000 copies each have already been exhausted, and the publishers are now occupied with the preparation of a double edition of 8,000 copies, which, however,

will not be in the market before February. The greater part of the third volume is devoted to Goethe and Schiller, of whose friendship and conjoint literary work an able and vivid sketch is given. The facsimiles maintain their reputation for interest and fidelity, and include various autograph writings of Germany's two great poets.

#### OBITUARY.

MR. HENRY HUTH.

THE announcement of the very sudden and, it may be said, premature death of this estimable man will have come as a severe shock, not only to his intimate friends, but also to the numerous persons in the literary world with whom he was more or less acquainted. Mr. Huth was little more than sixty years of age, and up to the evening of his death was in the enjoyment of his usual health.

To form a valuable and useful library had been the object on which he employed every leisure-hour at his disposal for the greater part of his life; and during the last thirty years he had carried on this pursuit with untiring energy and extraordinary success, for his collection of rare books and MSS. is probably the most valuable in Europe belonging to a private owner. It is especially rich in early voyages and travels, Old English poetry and dramatic literature, early-printed English books, and early-printed books in the German and Spanish languages, of both of which, as well as of French, Mr. Huth was a thorough master, besides being an excellent classical scholar and well read in the scientific literature of the day. It must not be supposed, however, that his library was confined to the classes above-mentioned; on the contrary, there is hardly any branch of antiquarian literature which is not well represented in it. Though he loved his books so well that he never lent a volume from his library without anxiety lest any harm should befall it, it may safely be said that he never refused any reasonable application for a loan even of his most prized treasures. With the desire that his library should not be useful and interesting only to himself and his immediate friends, Mr. Huth had superintended the compilation of a descriptive catalogue of it, and during the last eight years he had given the most anxious care and attention to this work. That he was not spared to see the completion of this undertaking is deeply to be regretted, but as the whole of it is in MS. and about one-half in type, it is to be hoped that it may not be allowed to remain unfinished. Mr. Huth had also superintended the printing of several volumes, of which only fifty copies were struck off for presentation to his friends. These were:—*A Journey through England A.D. 1752*, from a MS. in his library; *Fugitive Poetical Pieces*, in two thick octavo volumes; and a volume of *Prefaces, Dedications, and Epistles*, principally taken from unique or rare volumes in his own collection. He also printed a volume for presentation to the members of the Philobiblon Society, of which he was a member, consisting of a reprint of the seventy Black-letter ballads which he purchased at the sale of the library of Mr. Geo. Daniel. This volume he allowed to be republished in a less sumptuous form and without the woodcuts, which were engraved for the privately printed edition.

A notice of Mr. Huth would be worse than incomplete if no mention were made of his personal character. He was naturally of so retiring and unobtrusive a disposition that to those who knew but little of him he might seem to be of a cold and unsympathetic nature; but all who knew him well would bear testimony to the perfect nobility of his mind and the chivalric trustfulness of his heart, as well as to his extreme sensitivity for the feelings and wants of others.

## KARL GUTZKOW.

KARL GUTZKOW, the well-known German novelist and dramatist, died a few days ago at Frankfurt-on-the-Main. He was born at Berlin in 1811, and belonged to a generation of literary men of which Heinrich Laube is the sole survivor, and which took its watchword from the excitement caused by the revolutionary events of 1830. The movement represented by these writers was known as that of "Young Germany," and the Prussian Government contributed much to their popularity by the tyrannical order which prohibited, not only the books they had written, but also those they might write in the future. Gutzkow made his literary *début* in 1833 with a satirical novel named *Maha Guru: the History of a God*; but the book which made him famous was the notorious *Wally die Zweiflerin*, a determined onslaught on marriage, religion, and society generally. The success of the book was again largely due to the brutal imprisonment of the author. Gutzkow's second and more mature period is marked by the novel *The Knights of the Holy Ghost* (suggested by an expression in Heine's *Harzreise*), succeeded in 1859 by his masterpiece, *Der Zauberer von Rom*. Both novels were published in no less than nine volumes, and the tales *qua* tales certainly suffer by this inordinate length. But both, and especially the *Wizard of Rome*, are brimful of new and, as the event has shown, in most cases correct ideas and prognostications. Gutzkow was also a successful dramatist, and his comedies *Der Königslieutenant* (founded on an episode of Goethe's youth), *Das Urbild des Tartuffe*, as well as his tragedy *Uriel Acosta*, still keep the stage. His contributions to periodical literature—essays on poetry, philosophy, art, and the drama—were legion. Gutzkow's recent novels show a marked decline of power, at least when compared with the works of his mature period. As an artist he was always hampered by the political or anti-religious "purpose" from which none of his books is free. But many of his ideas have germinated in the modern Empire.

## NOTES OF TRAVEL.

THE main body of the London Missionary Society's Expedition reached Ujiji on August 23, in good health and strength, eighteen days after leaving Mirambo. Black-mail was levied upon it by Katalumpula and the ferryman who carried them across the Malagarazi river; but these exactions would have been more severe had not Mirambo shown his interest in the expedition by attaching a small escort to it. The journey was an unprecedentedly fortunate one. No goods were lost or stolen, and few of the difficulties which other travellers had to encounter were experienced. The Rev. J. B. Thomson has selected a hill within a distance of three miles from Ujiji, and close to Kingome Bay, upon which to establish the first missionary station.

DR. G. R. OEDNER'S monograph on Deltas, published as a supplement to *Petermann's Mittheilungen*, deals in an exhaustive manner with one of the most interesting subjects of physical geography. The author describes and classifies the principal deltas of the world, and then discusses their origin and the conditions most favourable to their formation. A secular upheaval of the coast accelerates the formation of a delta, while its subsidence may altogether prevent it, even though the quantity of sediment deposited near the mouth of the river be very considerable. Lake deltas are similarly influenced by a rise or fall of the lake level. Among the numerous maps accompanying this paper there is one exhibiting the upheaval and subsidence of land. The author is *Privadozent* of geography at the University of Halle.

HUGO VON KOPPENFELS describes in the *Mittheilungen* a trip to the cataracts of the Muni river,

and thence into the Crystal or West African slate mountains, where he found scattered settlements of Etemo, Manga, Otonto, and Toko, in the midst of the Fan and Osheba. These tribes speak a language differing from that of the Fan, and akin to that spoken by the Shekiani and Balinyi. They are poor and harmless, and, far from placing obstacles in the path of European travellers, are willing to accompany them into the interior. Elephants and gorillas abound, and are exceedingly bold.

M. MARCHE proposes to start in February next for Western Africa. He intends to ascend the Benue and thence to push south for the Congo.

THE forthcoming number of *Petermann's Mittheilungen* contains a notice on Maps at the Paris Exhibition, in which the English exhibits are not very favourably spoken of; an article on the Chonos Archipelago by Dr. Carl Martin, with a map based upon surveys made by Capt. E. Simpson, of the Chilean Navy; &c.

AT the last meeting of the French Geographical Society, a letter was read from Dr. Crevaux, stating that he had succeeded in ascending the River Oyapock in French Guiana, and had collected all the materials necessary for the construction of a good map of the country traversed. He intends to continue his journey, and to return by some hitherto unexplored water-route. Not having found any inhabitants on the upper waters of the Oyapock, he has been obliged to leave behind him provisions, baggage, and part of his followers. He now has with him but three negroes, whom he describes as "choisis parmi les moins mauvais," and in any case none of them will be able to desert, as he has sent his canoes back. He reached the source of the Oyapock on September 21, and is now in the heart of the country of the Oyampis, having crossed the ridge which separates the Oyapock basin from that of the Amazon.

M. ALFRED RABAUD, President of the Geographical Society of Marseilles, in forwarding the interests of which he has shown great activity and energy, has just been elected an Honorary Corresponding Member of the Royal Geographical Society.

TWO new geographical societies have recently been formed in France, the one at Rouen under the presidency of M. Gabriel Gravier, and the other at Nancy under that of M. J. V. Barbier.

THE January number of the new geographical periodical, the *Monthly Record of Geography*, will contain, in addition to the Proceedings of the Royal Geographical Society, an article on the mountain passes of the Afghan frontier of British India, by Mr. C. R. Markham, C.B., illustrated by a map.

THE members of the gold-prospecting and exploring expedition which arrived at Port Moresby, New Guinea, in the *Colonist* a little more than seven months ago bound themselves not to send any account of their proceedings to Australia, and consequently only occasional rumours have been heard about them. Recently, however, Mr. Hanran, one of their leaders, who had been compelled to return to Cooktown through ill-health, has deemed it his duty to publish some particulars respecting the country, chiefly with the view of showing what the chances of gold-prospectors really are in New Guinea. The *Colonist* party, which consisted of fourteen men, with seven pack-horses, crossed the Laluka River, some twelve miles from the coast, on May 8, determined to prospect the Goldie River for gold. This they did with much perseverance and under great difficulties owing to the nature of the country, but only found colours of gold and black sand.

They then returned to the camp on the Laluka, and after a week's rest a party was formed with the intention of going to the head-waters of the Goldie River. They crossed the Laluka and went up the old track for five miles, when they crossed the Goldie River, and steered east between the

Laluka and Momelia rivers. After about twelve miles the ranges compelled them to keep closer to the Laluka; a little further on they saw the great waterfalls of that river, and it became evident that they would have to ascend on to the table-land, which they believe to be one of the Astrolabe ranges. In this journey the Goldie was prospected to its source, but not even colours could be obtained, nor could any trace of gold be found in any of the branches at the head of the river. Mr. Hanran wishes "it to be generally known that as much as one pennyweight of gold had not been discovered in the Goldie River or its tributaries" when he left New Guinea. He states that that river does not, as was supposed, receive the waters of the Mount Stanley or Main Range, which is drained by a large river as yet unexplored; it trends north-west, and empties itself into the sea at Redscar Bay. In conclusion, he says:—

"There is plenty of game on the Laluka, including several sorts of pigeons, of which the Gowra is the best; it weighs from 6 lbs. to 8 lbs. when cleaned. Scrub turkeys, also, are plentiful. There are, besides, different kinds of duck; one is a whistling duck, and perches on the trees. Wild pigs are numerous, but it is almost impossible to get them, as they live in the thickest of the scrub and are very wild. Kangaroo and wallaby are in abundance. After leaving the vicinity of the Laluka, there is no game to be had, not even the kangaroo. Birds of paradise are scarce; we saw some up the country and got a few."

THE *Moniteur Universel* has lately received a series of interesting letters from M. Paul Soleillet in Western Africa, but which are somewhat earlier in point of date than that alluded to in last week's ACADEMY.

AT the November meeting of the Russian Geographical Society Admiral von Krusenstern gave an account of the journeys which he had made on the river Péchora in order to study the possibility of putting its basin into communication with that of the Obi. The idea of uniting Russia in Europe with Siberia by a water-way has long engaged his attention, but it was not till 1874 that he was able to organise an expedition to explore the region. The first attempt was unsuccessful, as a variety of circumstances prevented him from reaching the watershed of the two basins. Admiral von Krusenstern was not, however, disengaged by this failure, and he was enabled to carry out his expedition in 1876. Ascending the Sart-Iou, one of the affluents of the Péchora, he reached the watershed, assured himself of the proximity of the Sart-Iougan, a tributary of the Obi, and ascertained the fact that both the Sart-Iou and the Sart-Iougan are navigable. The scientific results of the journey include, among other matters, the levelling of the principal portions of the route, a complete series of astronomical observations, and much information of a general nature respecting a region of which but little is known.

THE series of papers by Dr. Schweinfurth on the Unknown Regions of Egypt, which have appeared in *L'Esploratore*, have just been published at Milan in a separate form under the title of *La Terra Incognita dell'Egitto propriamente detto*, accompanied by a map and other illustrations, among which the most noticeable is a plan of the city of Sanah, the supposed capital of the Queen of Sheba.

PROF. KIEPERT has been making a scientific complaint in the Berlin *National Zeitung* of the reappearance of the great Central Asian sea-serpent, that "dream of Slav credulity," the restoration of the Amu-darya, or Oxus, to its ancient bed. The Professor considers that General Stebnitzki's Report of his explorations in 1873-5 brings down to its real proportions a "warmed-up myth" which has at times dazzled Russian ambition and ignorance, from Peter the Great's days to ours, with the extravagant idea of the possession of uninterrupted water-way from Moscow to Khulum or Kunduz—that is, to within about 100 miles from the Hindoo Koosh. It has been con-

clusively shown by Von Gojen and Leich that the statements and traditions of the ancient Arabs and others, which describe the Oxus as once flowing, not, as now, into the Aral, but into the Caspian, were mere speculative combinations exclusively based on the fact of the existence of an abandoned river-bed at certain points of the plateau or isthmus of Ust-urt, which lies between the two great inland seas. Prof. Kiepert alludes to Peter the Great's recognition of the value of this old channel as an eventual element in the realisation of his plans of Asiatic military or commercial enterprise—plans on which, we should observe, authentic information is as silent as it is on the hydraulic hints said to have been given to Peter by a certain Turkoman of Astrakhan. Better informed than Peter, the Czar Alexander should know that the old bed of the Oxus, which General Stebnitzki examined for a length of 440 miles, belongs to geology, and not to history. The entire absence of all traces of anterior civilisation, such as remains of buildings or canals, along the line of the General's exploration shows that the abandoned channel dates from pre-historic Turkestan, whereas the present Oxus runs through comparatively modern alluvial formations of its own making. From time to time the river overflows its Khivan banks, pouring and filtering as far westward as Lake Sarikamisch. Arrived at the "Yellow Reeds" (ninety miles from the Khivan town Bend), the truant waters would have 340 miles to run before reaching Balkan Bay in the Caspian, and, says Prof. Kiepert, the job of completely restoring their ancient bed, over such a length of desert isthmus, would overtask the financial resources of the richest State; so that "Slav credulity" must abandon this seductive dream in favour of the only practical method by which Russian commerce can be conveniently brought to the heart of Central Asia—by the construction, that is, of a railway between the Caspian and the Sea of Aral.

## MAGAZINES AND REVIEWS.

The *Cornhill* gives us an "Hour in a Library," in the form of a criticism of Landor most solid and sound. Besides much that Mr. Stephen has to say of Landor himself, there are many passages by the way that deserve notice and quotation; such as that in which he develops his statement—directed against Landor's and Wordsworth's theory—"that it is an utterly untenable proposition that great men have been generally overlooked in their own day":—

"It is, indeed, true that much ephemeral underwood has often hidden in part the majestic forms which now stand out as sole relics of the forest. It is true also that the petty spite and jealousy of contemporaries, especially of their ablest contemporaries, has often prevented the full recognition of great men. And there have been some whose fame, like that of Bunyan and Defoe, has extended among the lower sphere of readers before receiving the ratification of constituted judges. But such irregularities in the distribution of fame do not quite meet the point. I doubt whether one could mention a single case in which an author, overlooked at the time both by the critics and the mass, has become famous; and the cases are very rare in which a reputation once decayed has again taken root and showed real vitality."

The writer goes on to point out how very hollow, for the most part, are the "resuscitations" of which modern literature shows so many examples. Even if we take the cases of men who retain, and always will retain, a charm for the few, their real power in the world is not great. "Though such men as Chapman, Webster, and Ford, have received the warmest eulogies of Lamb and other able successors, their vitality is spasmodic and uncertain. We read them, if we read them, at the point of the critic's bayonet." A temper of mind like this is not one to which an enthusiastic judgment of Landor is possible; and hence Mr. Stephen,

while allowing to Landor the gift of consummate style, confesses that he is bored by him. His dialogues want that unity which is essential to truly dramatic work; often they degenerate into mere monologues, so that some of them "might as well be headed, in legal phraseology, Landor v. Landor, or at most Landor v. Landor and Another—the other being some wretched man-of-straw, or Guy Faux effigy dragged in to be laboured with weighty aphorisms, and talk obtrusive nonsense;" his political and religious notions are childish and self-contradictory; his critical judgments are too self-willed, with a hatred and contempt for the romantic and the mystic, and consequently with only a conventional word of praise for the great masters of that kind of art—for Plato, Dante, and Shakspere. "He has no basis of serious thought," says Mr. Stephen; and therefore this "most superhuman of schoolboys" has rather a shallow view of life, with "no answer or vestige of an answer for any problems of his—nor, indeed, of any other—time." Mr. Henry James writes in the same number the first part of another of his excellent short stories; returning, as is so natural in him, to the attractive theme of contrast and contact between the Old World and the New, though dealing this time with a very different phase of the contrast from that presented in "The Europeans." For a masterly transcription of the talk of a pretty, clever, shallow, American married coquette, we recommend readers to turn to the pages that report Mrs. Westgate's first conversation with Lord Lambeth.

*Blackwood* is certainly more readable this month than it often succeeds in being. The paper on "French Home Life," the fourth of a second series, is as ill-natured and one-sided as preceding papers, but it is written with undeniable liveliness, and with an epigrammatic force in point of style which lifts it out of the ruck of ordinary magazine articles. Unluckily the paper, like a good deal else of the author's work, leaves the impression that the style has been cared for a good deal at the expense of the matter. Mr. Hamerton's "Round my House" is not so well furnished with pointed paragraphs; but that it contains the impressions of a true observer of French life anxious to see clearly first, and to record faithfully afterwards, is as evident on the one hand as it is plain on the other that the author of the *Blackwood* papers will only see just so much of the country analysed as will suit a preconceived literary effect. But in these days of slipshod writing, such briskness and ease of style ought not to pass without a word of acknowledgement. The article on "The Fruit and Vintage of Herefordshire" ought to delight the hearts of Herefordshire people, and bring a welcome dash of spring bloom and autumn colour into this December snow and dreariness. It is evidently the work of one who has grown up, perhaps even grown old—if one may draw conclusions from certain passages in the article—among apple and pear orchards, who knows all their practical secrets and methods, and yet who has certainly managed in this paper to bring apples, and even modern apple-growers, within the range of literature by a certain happy fanciful use of homely facts and material. There is not the least pretension in the article, but its simplicity and zest make it very pleasant reading. The paper on "Journalists" is entertaining, and will give outsiders glimpses behind the scenes; while the lovers of particularly ugly ghost stories will find an artistic example in "The Cottage by the River."

*Macmillan* contains a good deal of politics and a good deal of poetry; a paper, not too well written, on "The Scottish Philosophy," by Prof. Clark Murray; a further and longer instalment of "Haworth's"; and a remarkable paper by Mr. Tylor on "Backgammon among the Aztecs." The title is a little misleading, for half the article is occupied with a general history of backgammon, and its kindred games, in Greece, Rome, Egypt, and Modern India, before we come to North

America at all. Mr. Tylor shows his usual skill in tracing the varieties of type to which "the backgammon family" are liable, while retaining their general definition as "games which consist in moving pieces on a diagram, not at the player's free choice, as in draught-playing, but conformably to the throws of lots or dice." He supposes "that the draughts were originally mere counters, such as little stones, shuffled on a calculating board to reckon up the successive throws, and that it was an afterthought to allow skill in the choice of moves." The most notable members of the family are certainly the two on which Mr. Tylor founds the argument of his paper—the modern Indian *pachisi* and the Mexican game of *patolli*, the latter of which, as described in Gomara's *History of the Indies*, is the very image and repetition of the former. It would take up more space than we can afford to follow Mr. Tylor through the curious details of the game which he gives; we need only notice one point of analogy—viz. the principle of scoring, the highest score being counted for the rarest throw, just as with us "doubles" count four times the figure. The writer's conclusions are, in the first place, that the game must have come to Mexico from Asia; and, secondly, that "if we are bound to open a theoretical road for even a well-marked game to migrate from Asia to America, then there are plenty of other matters waiting for passage along the route." A vast number of coincident beliefs and observances, on which Mr. Tylor only touches lightly, will have to be explained; and it may well be that tracking the migrations of a game may lead to solutions of the highest ethnological importance. We may observe, by the way, that Mr. Tylor throughout assumes that the game must have been "imported" into Mexico from Asia, and says nothing of a possible Asiatic origin of the Mexicans themselves.

*Temple Bar* is this month decidedly entertaining, in its gossiping way. The best paper is a long one on that strange character Thomas Holcroft, author of *The Road to Ruin*, and numerous other plays; himself the son of a vagrant, and brought up "on the tramp," or in a horse-trainer's stables, or at the cobbler's stall; then turning strolling player, and often nearly starving for want of a week's salary; afterwards a successful dramatist, and able to command 1,500*l.* for the copyright of a book of travels; and again committed to Newgate for his dangerous political opinions. Such a man, had he been a Frenchman, would long since have attracted some first-rate critic to tell his story; in England his fame must be content to trust itself to the chatty biographer in *Temple Bar*. Another paper, slighter still, is that on Mdlle. Aissé or Haydée, the interesting young Circassian who was picked up in the Constantinople slave-market by the French Ambassador, and who afterwards became an important member of the cleverest society of the capital under Louis XV.

## SELECTED BOOKS.

## General Literature.

BEERBOHM, J. *Wanderings in Patagonia*. Chatto & Windus. 12*s.*  
CAMPARDON, E. *Les Comédiens du Roi de la troupe française pendant les deux derniers siècles*. Paris : Champion.  
CONZE, A. *Theseus u. Minotauros*. Berlin : Reimer. 1*M.*  
PULGHER, D. *Les anciennes églises Byzantines de Constantinople*. 2*Livr.* Wien : Lehmann & Wentzel. 8*M.*  
RAFFET, A. *Notes et croquis de Raffet*. Paris : Amand-Durand. 40*fr.*

ROHAULT DE FLEURY, Ch. *La sainte Vierge : études archéologiques et iconographiques*. Paris : Poussielgue. 200*fr.*  
SKEMANN, Th. *Geschichte der bildenden Kunst*. 2. Thl. Jena : Costenoble. 4*M.*

## History, &amp;c.

AM-HERD, P. *Denkwerke v. Ulrichen. Ein Beitrag zur Freiheitsgeschichte der Schweiz*. Bern : Wyss. 3*M.*  
BOGUSLAWSKI, A. v. *Das Leben d. Generals Dumouriez*. 1. Ed. Berlin : Luckhardt. 5*M.*  
CHRONIKEN, die der deutschen Städte vom 14. bis ins 16. Jahrh. 15. Bd. Leipzig : Hirzel. 15*M.*  
DINFBENBACH, L. v. *Karl Ludwig Schulmeister, der Hauptspion, Parteidränger, Polizeipräfekt u. geheime Agent Napoleons I.* Leipzig : Webel. 2*M.*

HEARN, W. E. *The Aryan Household: its Structure and Development.* Longmans. 16s.  
MONUMENTA Poloniae historica. III. Bd. Lemberg: Gabrynowicz & Schmidt. 24 M.  
PLANCK, J. W. *Das deutsche Gerichtsverfahren im Mittelalter.* 1. Bd. 2. Hälfte. Braunschweig: Schwetschke. 8 M.  
SAULCY, F. de. *Histoire numismatique de Henri V. et Henri VI., rois d'Angleterre, pendant qu'ils ont régné en France.* Paris: Van Peteghem.

*Physical Science.*

BOETTGER, O. *Monographie der Clausillensection Albinaria v. West.* Cassel: Fischer. 30 M.  
FLUECKIGER, A. *Pharmaceutische Chemie.* 2. Thl. Berlin: Gärtnner. 10 M.  
JAHRBERICH ub. die Fortschritte der Chemie u. verwandter Theile anderer Wissenschaften. Hrsg. v. F. Fittica. Für 1877. 2. Hft. Giessen: Ricker. 9 M.  
MOEDIUS, K. *Der Bau d. Eozoon Canadense nach eigenen Untersuchungen verglichen m. dem Bau der Foraminiferen.* Cassel: Fischer. 48 M.  
POUCHET, G. *Mémoires sur le grand fourmilier.* Paris: Masson.  
SAPORTA, le comte de. *Le monde des plantes avant l'apparition de l'homme.* Paris: Masson. 16 fr.  
SPOERER, G. *Beobachtungen der Sonnenflecken von Octbr. 1871 bis Decbr. 1873.* Leipzig: Engelmann. 7 M.

*Philology, &c.*

CATALOGUS codicum latinorum bibliothecae regiae Monacensis. Tom. 2. Pars 3. München: Palm. 6 M.  
SCHNOOR, H. *Quæstiones Plautinae.* Kiel: Lipsius & Fischer. 1 M. 50 Pf.

## FLORENCE LETTER.

Florence: December 12, 1878.

Almost simultaneously with the Leopardi family correspondence, reviewed in my last letter, two other works appeared to swell our knowledge of the poet's life and works. One of these comes to us from Germany: *Opere inedite di Giacomo Leopardi pubblicate sugli Autografi Recanatesi*, da Giuseppe Cugnoni (Halle: Niemeyer). This volume consists mainly of philological essays and translations from ancient writers, many being schoolboy attempts, which, although valuable to those interested in the examination of Leopardi's course of study and lines of thought, have little interest for general readers whose chief concern is with Leopardi the poet. The second volume will, however, comprise some sketches of literary work, and an idyl—"Le Rimembranze"—never before published.

Of greater importance in every respect is Signor Prospero Viani's *Appendice all' Epistolario e agli Scritti Giovani di Giacomo Leopardi* (Florence: Barbera), for this volume, beside many documents and interesting records of the poet's youth, gathered from the lips of surviving members of the family, contains many noteworthy letters from Leopardi himself relating to the principal incidents of his much-tormented life. For instance, at the age of twenty-one, sickened by the iron rule and unsympathetic atmosphere of his home, and hopeless of winning his father's permission to use his energies and carve his own way in the world, he laid his plans for a secret flight. But as at that time passports were required for the shortest journey, he had to apply for the necessary papers to a friend of the family. This friend in writing to Count Monaldo innocently betrayed the plot, for the poet had implied if not asserted that his father sanctioned his departure. Upon this there were terrible scenes in the Recanati household. The indignant father hung the passport on the wall, and ironically bade his son take it when he pleased. Among other preparations for escape Giacomo Leopardi had composed a farewell letter, craving his father's forgiveness, and setting forth the reasons driving him to a step which in those days was judged a far more desperate one than it would be now. Tragically earnest in tone, though couched in the most respectful terms, this eloquent letter is in fact a tremendous denunciation of parental tyranny. What that tyranny was may be conceived from the fact that until over the age of twenty the young man had never been permitted to leave the house unaccompanied. His every act, his every thought, was subject to jealous scrutiny, and yet, as he reminds his father, he had done nothing to justify this unceasing distrust.

Besides, there is plenty of evidence to show that, even by intimate friends, Count Monaldo was considered "excessively severe with his children." This letter is now for the first time before the world, and though we are not told that it ever reached his father's eyes, it may well be that it helped to bring about the poet's first release from bondage, his long talked of journey to Rome. For that Recanati was a prison rather than a home is seen by every allusion to it in Leopardi's correspondence, save in communications with his father. Notwithstanding his warm affection for brothers and sisters, he never returned there except under the pressure of material necessity. On one of these visits, some ten years after the date of his attempted flight, he writes to his friend Rosini that he "is bursting with rage and *ennui*, that he can do nothing, hope nothing." Yet during the interval he had spent years at Bologna, Florence, Rome, and found contentment nowhere.

For, as we know, his life was a continual struggle against bodily suffering, mental unrest, defeated hopes; and, though some few discerning friends, like Pietro Giordani, Bunsen, and Niebuhr, appreciated his powers, it was only after his death that his genius began to win universal recognition. Few lives, in short, have been so densely clouded by gloom and despondency; and the intensely tragic earnestness of the man precluded him from culling any sweetness from the scenes and circumstances of daily life. His feeling for nature, for example, no one can doubt, yet it brought him no comfort; and it is significant that among memoranda for a projected poem, after sketching a noble landscape, he adds: "and a vast mountain slope, with passers-by lost to sight as they cross it; *emblems of infinity.*"

Signor Viani's volume gives us some curious details of Leopardi's mode of study. One day, a friend sitting beside him, while he was working at one of his dialogues, noticed that whenever he had filled a page he took up an English grammar and studied it attentively until his ink had dried. "I never use pounce," he explained; "I learn English while my writing dries, and German I acquired in the same manner." His strength of will was also shown in the way he combated the cold, from which he suffered so intensely. He could not have a fire—whether from dislike to it or from poverty is not explained—and so used to sit writing for hours tucked in a big bag stuffed with feathers.

We also learn that Silvia, the heroine of one of Leopardi's earliest and most impassioned poems, was a beautiful girl of Recanati who died very young. Giacomo and his brother, from their study window, used to watch her working at her loom and talk with her by signs. His love-affair with Nerina, the coachman's daughter, was carried on in the same Platonic, far-away fashion; and though in after-years he more than once experienced the passion of love, he never seems to have been loved in return. The exaggerated contempt for women and sweeping denunciations of the sex expressed in letters to his cousin Melchiorre are plainly the outcome of one of the unrequited passions that helped to embitter his life. In all things fate was adverse to him.

*Storia della Letteratura Italiana* di Adolfo Bartoli. Vol. I. (Florence: Sansoni.) The name of the learned author, Professor of Italian Literature at the Istituto Superiore of Florence, is sufficient guarantee of the genuine importance of this introductory volume to a new History of Italian Literature. Prof. Bartoli, the author of a previous work, *I primi due Secoli della Letteratura Italiana*, which is of great value to all philological and historical students, tells us that his new book is addressed rather to the general reader. This first instalment treats of the fundamental characteristics of mediaeval literature, laying bare the groundwork on which later monuments of Italian genius were erected. The following lists of contents will give an idea of

the ground covered by these preparatory essays: I. Chronicles; II. Histories in Verse and Historical Songs; III. Moralities; IV. Legends; V. Religious Lyrics; VI. Religious Drama; VII. Encyclopaedias; VIII. Poetry of the Goliards; IX. The *Fabliaux* and the *Romance of Reynard*; X. The *Romance of the Rose*; XI. Provencal Poetry.

Not unfrequently histories of literature are treated almost exclusively from the literary point of view. This is not the case with the present work, for Prof. Bartoli with his wide and critical literary knowledge and charm of style combines equal scientific accuracy. Indeed, he may be said to have special qualifications for examining the literature of the Middle Ages, to which he has devoted so many years of study and philological research. Of special interest, we venture to think, will be found the chapter on the *Chronicles*, containing a summary of Salimbene's Records, and that on the wandering scholars, or *Goliardi*; while throughout the volume we admire the author's keenness in probing the temper of the mediaeval mind, and his masterly method of pointing out the gradual evolution of higher intellect. In speaking of the Trojan legends, and how in the Middle Ages every Italian city claimed as its founder some one of the heroes of Troy, he remarks that

"it was an obscure and unconscious instinct that urged Italians to become heirs and maintainers of antiquity, and it was at the same time the spirit precursor to the Renaissance; it was the stirring of the latent Latin element which became history in the works of learned men, and turned to legend in the popular fancy."

We must not forget to note the ever-increasing activity of Italy in the field of historical research. Carefully-annotated documents from the records of this or that Italian city are continually appearing to facilitate the labours and add to the wealth of material at the disposal of future historians. The Director of the Siena Archives (Signor Banchi) has just published a collection of Sienese Statutes of the thirteenth and fourteenth centuries, which give new illustrations of the manners of the period and precious evidence concerning sundry disputed modes of speech.

Among new works for the winter season we are promised a biography of that much-persecuted man, Antonio Foscari, Venetian Ambassador to London in the reign of James I., from the pen of Signor Morpurgo, hitherto best known as a writer on political economy. Prof. De Gubernatis announces the publication in book form of the lectures on Manzoni delivered by him at Oxford last spring; while numerous English readers will hail with delight the appearance of a new edition of Vasari (Florence: Sansoni), enriched by the addition of many notes and corrections of long-standing errors, by the well-known critic Signor G. Milanesi. This will be in eight octavo volumes, two of which are already published.

In conclusion, I must call attention to a new book by the very popular writer Prof. Paolo Mantegazza, entitled *La mia Tavolozza*, which is the daintiest of the many dainty editions issued by that enterprising publisher Signor Nicola Zanichelli, of Bologna. It is a cheerful sign of literary prosperity when a firm noted for the liberality of its dealings with authors can afford to offer to the public volumes finely printed on exquisite paper and enriched with fanciful headings, arabesques and vignettes for which many choice old Aldine editions have been ransacked.

The book—as its name, *My Palette*, implies—consists of stray thoughts, aphorisms and epigrams, and is intended to form a page of the history of the human mind. In the Preface, Prof. Mantegazza explains the conception of his work in the following terms:—

"It is perhaps the first time that a writer offers you the thoughts of thirty years of his life (between the ages of sixteen and forty-six) arranged like insects in an entomological collection—each with its respective

date and birthplace—so that you may follow their ascending and descending *parabola* and mark their course through the hysterical melancholies of youth to the daring of manhood and the precise and definite forms of the crystallised convictions of middle-age. Surely the thoughts of man are at least as worthy of attention as the glittering specimens of *Coleoptera* and *Lepidoptera* impaled on pins in the cases of a museum!" And as the author is a literary artist and a keen observer of nature and mankind, as well as a distinguished physiologist, some witty definition, quaint aphorism or suggestive idea meets our eyes at every page of this pleasant little volume. Let us hope that thirty years hence the author will continue the series, for things would be at a bad pass were human thoughts so utterly crystallised at the age of forty-six as to be incapable of further progression. A few specimens culled at random may serve to give a taste of the quality of this little collection.

"To separate is science : to reunite is art."

"Libraries are kaleidoscopes of human thought."

"Life is a volume of which the *errata-corrigere* forms the largest portion."

"Italy must be visited to learn what man has done, London and Paris to recognise what he can do, and America to see what he will do."

"The joy of repose lasts an hour : the joy of labour a lifetime."

"Pride, like the thistle, is the only plant that grows in barren soil."

LINDA VILLARI.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Dec. 23.—5 P.M. London Institution: "A Story-telling," by W. R. S. Balston.  
 FRIDAY, Dec. 27.—8 P.M. Quackett.  
 SATURDAY, Dec. 28.—3 P.M. Royal Institution: "A Soap Bubble, I.," by Prof. Dewar.

#### SCIENCE.

*Keilinschriften und Geschichtsforschung.* By Eberhard Schrader. (Giessen: Ricker.)

GUTSCHMID's attack on the results of Assyrian decipherment, and more especially on Prof. Schrader, the *coryphaeus* of Assyrian decipherment in Germany, has called forth an elaborate and exhaustive reply from the latter. Unlike most controversial books, however, it is a good deal more than a mere reply; it is an important contribution to the ancient history and geography of the East, which presents the results of Assyrian research in a clear and convincing form to the general reader, and offers much that is new to the special student. After reading Prof. Schrader's chapters on the Assyrian Canon and its relation to the chronology of the Old Testament on the one hand, and the statements of classical writers on the other, it will be difficult for even the most determined advocate of "the old learning" to refuse any longer to admit the completeness and exactitude of the Assyrian chronology, and the necessity of correcting the chronology of the Bible by means of it. Equally difficult will it be for him any longer to see in the mysterious Pul of Kings and Chronicles another personage than Tiglath-Pileser himself.

As the book traverses so wide a field, geographical and historical, I can do no more than draw attention to those parts of it which either from their novelty or cogency of reasoning seem to be most worthy of regard. On the historical side, then, Prof. Schrader demonstrates that the two copyists of the Chaldean historian Berossus, Alexander Polyhistor and Abydenus, give, the one the list

of Babylonian kings, the other the list of Assyrian kings, during the eighth and seventh centuries B.C., and since, owing to the conquest of Babylonia by Assyria, the two lists frequently coincide, the demonstration has an important bearing on the critical treatment of our sources of Babylonian history. On the geographical side, the map of Western Asia as it existed in the Assyrian period is fairly restored. Prof. Schrader has embodied the geographical identifications which an advanced knowledge of the inscriptions has enabled the cuneiform scholar to make during the last few years, has added several new ones of his own, and has criticised or confirmed others that were doubtful. It is satisfactory to me to find that he accepts on the whole the identifications of localities in northern Syria which I proposed in the ACADEMY two years ago. To these I would now add the town of Mitānu or Mutunu in the land of the Hittites, on the eastern bank of the Euphrates and not far from their capital Carchemish, which is evidently the same place as Matenau, mentioned by the Egyptian king Ramses III, in close connexion with Carchemish. Arazik, which is named along with Mitānu, is compared by Prof. Schrader with the Eregiza of Ptolemy. The distinction which he draws in another part of his book between the Arabian Nabatheans—the Nebaioth of Genesis (called Nabaitai in the Assyrian inscriptions)—and the Aramean Nabatheans in Southern Babylonia (called Nabatu by the Assyrians) is quite convincing. The difficulty which he finds, on the other hand, in accounting for one of the forms (Ya-at-nan) under which the name of our new acquisition, Cyprus, appears on the cuneiform monuments, may be solved by the fact that the second character in it has the phonetic value of *a* as well as *at*. Consequently the name should be read Ya-*a*-nan, for the usual Yavnan, or [isle] "of the Ionians" or Greeks.

It may be hoped that after this volume we shall hear no more of those attacks on the results of Assyrian decipherment which still occasionally make their appearance, and are the fruit of either ignorance or misconception. Assyrian scholars have, no doubt, much to answer for. Some of them have been too ready to build theories on defective evidence, while others have rushed into print before they had passed through the long training and drudgery needful for interpreting the inscriptions. But the way to correct these errors is not by confounding together the certain and the uncertain, or by assuming that one who is entirely ignorant of a subject is better able to judge of it than those who have made it their special study.

A. H. SAYCE.

#### SCIENCE NOTES.

##### ASTRONOMY.

*Catalogue des étoiles doubles et multiples en mouvement relatif certain, &c.* Par Camille Flammarion.—The number of known double stars is so large, and the observations of their relative positions are scattered through so many publications, that the observers themselves, or even those astronomers who have paid some special attention to the subject, have not been able to give satisfactory answers to many questions connected with it, on account of the want of a comprehensive

catalogue containing the collected results of the observations for each pair or system of stars, and giving the chief deductions from their detailed examination and comparison. The several partial catalogues of the kind which have appeared from time to time have long been inadequate to represent the growing mass of observations, and M. Flammarion has, consequently, undertaken a very useful task by gathering the scattered materials from all sides, and by placing them and their results in a compressed form at the service of observers and of scientific readers. The volume just published, which seems to represent about one-half of his undertaking, includes all double and multiple stars the relative motion of which appears to be established as certain. The number of these systems of stars is 819, of which 731 are double, 73 triple, 12 quadruple, 2 quintuple, and 1 sextuple, together 1745 stars, variously connected or associated. The results of all the known observations of these stars are collected, the whole number of observed angles of position and of observed distances amounting to about 28,000, or to about 14,000 complete measures. The list of observations of each double or multiple star is accompanied by a short account of its motion, of its history, of the magnitudes and colours of its components, and of the chief circumstances which may be of interest for the study of its nature. Some of these couples have been very frequently observed; others, on the contrary, have been much neglected; and, therefore, Flammarion sent a list of them to the chief double-star observers, asking for their re-observation, and his appeal was willingly responded to by observers in America as well as in Europe. When, at the end of the year 1876, Le Verrier learnt that Flammarion had had to appeal to foreign astronomers for their measurement, he placed one of the great equatorials of the Paris Observatory at his disposal; and Flammarion accordingly availed himself of the opportunity to make, during the year 1877, a series of observations, which are communicated in the present volume. He states that this is the first time that a series of double-star measures has been made at a French observatory. The conciseness with which the catalogue is arranged and printed deserves praise and recommendation. Practical observers and computers will appreciate the advantage of having such a mass of data compressed into a handy volume of moderate size, without the introduction of any sensible disadvantages. The places of the stars in the heavens are given by their right ascensions and polar distances for 1880. The lists of their observed relative positions furnish the date, expressed in hundredths parts of the year (except in the case of Castor, in which, for some unexplained reason, the fractions of the years are not given), the angle of position to tenths of a degree, the distance to hundredths or tenths of a second, and letters of reference indicating the observer. It would have been very desirable that in the table of abbreviations, in which these letters are explained, the volumes of the different publications should have been mentioned in which the original observations of the different observers are to be found. The absence of these necessary references is likely to give some trouble to readers who may wish to consult the original authorities. The statements which follow the lists of positions appear to have been made with judgment and discretion. The collection of all the partial results which the catalogue offers allows Flammarion to classify the double stars according to certain peculiarities of their relative motions. He finds that there are altogether 358 cases of physically connected double stars, the motion of which in corresponding orbits round their common centre of gravity may be considered as certain. In thirteen cases the stars have already performed more than one revolution since the time of the first observations. The shortest period of revolution seems to belong to the star δ Equulei, though it is yet doubtful whether the period is fourteen years, or only on

half of it, or seven years. Ten systems of double stars revolve in less than sixty-one years, the last being that of  $\xi$  Ursae Majoris. Then follows the splendid pair  $\alpha$  Centauri, the components of which have been lately at their closest approach, and perform a whole revolution in about eighty-five years. In twenty-eight cases the observations extend over more than half a revolution; in forty-three cases over more than a quarter; in sixty-four cases over more than one-eighth. Besides the 358 cases in which Flammarion considers orbital motion as certainly established, he finds 200 in which it is indicated by the observations as probable. He then mentions the systems which are physically connected, but the observed relative motion of which is rectilinear, and further the triple and quadruple systems, and the probable kind of relation between their components. The number of double stars the members of which have been recognised as only optically, but not physically, connected amounts to 317. In the Preface the author expresses himself guardedly about the completeness of his catalogue, and claims the indulgence of astronomers for the state in which it appears. But, so far as a preliminary perusal may allow any opinion to be formed, it seems probable that astronomers will scarcely be disposed to do anything but thank him for a practical and useful book.

*The Stars in their Courses.*—By means of the Star-Atlas published under this title, Mr. T. S. Bazley has provided those who are desirous to become acquainted with the stars in the heavens with a very effective "Introduction." The Atlas is dedicated to the author's own children, but children of all growths who have been backward in making friends with the stars will now find the task an easy and pleasant one. The Atlas consists of twenty-four plates, those marked with uneven numbers representing the aspect of the stars above the horizon at the corresponding uneven sidereal hours, while those marked with even numbers are the key-maps for the preceding ones. The twelve chief maps are not encumbered with anything beyond the black dots on white ground which represent the stars, while all the means requisite for identification, the reference lines, names and out-lines of constellations, designations of stars, &c., are relegated to the corresponding key-maps. The adopted projection is the equidistant one, the zenith of a place in latitude  $51^{\circ} 45' N.$  being in the centre. Near the horizon there is consequently sensible distortion. On the maps the places of 1400 stars, easily seen with the naked eye and rated by Heis to be of at least a faint fifth magnitude, are laid down. Some incongruities in the size of the dots for different magnitudes must be allowed for. In the Introduction the author gives the right ascensions and declinations for the epoch 1890, together with their magnitudes, of 1558 stars, arranged according to the constellations to which they belong. The first two columns of magnitudes might have been omitted with advantage. The Atlas is supplied with ample information for being properly used, and will justly be considered a great boon by many learners and teachers.

#### BOTANY.

*The "Pro-Embryo" of Chara.*—Three essays have recently appeared in the *Journal of Botany* on the systematic position of the Characeae; the first by Mr. A. W. Bennett (July), who proposes to unite this order with the Muscineae; the second by Prof. Caruel (September), who assigns it a position between the vascular cryptogams and the phanerogams; and the third by Mr. Sidney Vines (December), who considers it an independent group intermediate between the Carposporae and the Muscineae. Morphological and histological facts are so apparently thrown away on Prof. Caruel that space would be wasted in considering his extraordinary proposal. Mr. Vines agrees with Mr. Bennett that it is incorrect to place the Characeae

among the Carposporae, since they have stronger affinities with the mosses, but he would not go so far as to unite them, as Mr. Bennett proposes to do. Mr. Vines contends "that a well-marked alternation of generations occurs in the life-history of *Chara*, and that the *Chara*-plant with its reproductive organs is the oophore, the sporophore being represented by the embryo—i.e. the product of the development of the central cell of the archegonium. In order to indicate the fact that no spores are ever produced, so far as is at present known, by the sporophore of *Chara*, we may speak of this plant as being 'aposporous,' using a word which is symmetrical with the term 'apogamous,' applied by De Bary to those ferns in whose life-history no process of sexual reproduction occurs."

ZOPF states (*Sitzungsbericht des bot. Verein. der Prov. Brandenburg*, 27 July, 1877) that *Spicaria Solani* is a stage in the development of a *Nectria*, and Reinke states (*Bot. Zeit.*, November 27, 1878) that in the course of researches carried out last summer by himself and his assistant, Dr. Berthold, he had arrived at the same result. The latter gentlemen have also determined *Fusisporium Solani* to be the conidial form of a Pyrenomycete of the genus *Hypomyces* (*H. Solani*).

*THE Etudes Phycologiques* of M. Thuret have been published in a handsome volume under the editorship of M. Bornet. The investigations described and illustrated were made mostly between 1846 and 1856, and some of them have already been published in the *Recherches sur les Zoospores des Algues et les Anthéridies des Cryptogamies*, in 1851, in the *Annales des Sciences Naturelles*. The illustrations consist of fifty-one folio copper-plate engravings, and are carefully and beautifully drawn by M. Alfred Riocreux. All the great divisions of marine Algae are represented in the plates, the Fucaceae and Florideae occupying the largest part. A better editor for the *Etudes Phycologiques* could not have been found than M. Edouard Bornet. The publisher is G. Masson, Paris.

DR. H. BAUKE contributes to the *Botanische Zeitung*, November 29 and December 6, a preliminary account of his work on the sexual generation in the genera *Platycerium*, *Lygodium*, and *Gymnogramme*. *Lygodium* specially drew his attention because the structure of its spores when compared with that of the spores of *Aneimia* and *Mohria* (see Bauke's *Beiträge zur Keimungsgeschichte der Schizaeaceen*, Pringsheim's *Jahrb.*, Bd. xi.) gave rise to the expectation that the development of the prothallium would prove different from that he had already described as occurring in the two latter genera. Goebel's researches on the development of the prothallium of *Gymnogramme leptophylla* (*Bot. Zeit.*, 1877) caused Bauke to think this type not general, and to examine the links by which it is connected with that of the other Polypodiaceae. He has discovered in the development of the prothallium of *Platycerium grande* a quite new and peculiar type. Among the many other Polypodiaceae examined by Bauke with this object (including species of *Acrostichum*) the normal type of the family was constant. It would be impossible to do sufficient justice to the general bearings of Dr. Bauke's work with nothing but his preliminary note before us, and full notice must be delayed until the publication of his promised memoir.

"PLANT Distribution as a Field for Geographical Research" is the title of a lecture delivered by Mr. Thiselton Dyer before the Geographical Society. It is printed in the *Proceedings* of the Society (vol. xxii, No. 6).

A NEW species of *Isoetes* is published in the *Journal of Botany* (December), by Dr. D. Moore. It is called *Isoetes Moorei*, and was found at Upper Lake Bray, county Wicklow, Ireland. It is very like *Isoetes lacustris*.

*Wirkung des Lichtes und der Wärme auf Schlämmsporen*, by Prof. E. Strassburger.—The *Botanische Zeitung* (November '8) contains the author's résumé and Dr. Stahl's preliminary note of his experiments on the same subject (see ACADEMY, September 28, 1878, p. 322).

#### MEETINGS OF SOCIETIES.

ROYAL SOCIETY.—(Thursday, Dec. 12.)

W. SPOTTISWOODE, Esq. LL.D., President, in the Chair. The following papers were read:—"On the Flow of Water in uniform Régime in Rivers and other open Channels," by Prof. James Thomson; "The Magic Mirror of Japan," by Profs. Ayrton and Perry; "On the Torsional Strain which remains in a Glass Fibre after release from Twisting Stress," by Dr. Hopkinson; "Note in Correction of an Error in the 'Notes on Physical Geology, No. V,'" by Dr. Haughton; "On the specific inductive Capacities of certain Dielectrics, Part I," by J. E. H. Gordon: "Researches in Spectrum Analysis in Connexion with the Spectrum of the Sun, No. VII," by J. N. Lockyer.

LONDON MATHEMATICAL SOCIETY.—(Thursday, December 12.)

C. W. MERRIFIELD, Esq., F.R.S., President, in the Chair. The following communications were made to the society:—Mr. H. Perigal, "On a Kinematic Paradox (the Rotameter);"; Mr. S. Roberts, F.R.S., "On the Forms of Numbers determined by Continued Fractions;" Prince Camille de Polignac, "On a Graphic Construction of the Powers of a Linear Substitution."

PHYSICAL SOCIETY.—(Saturday, December 14.)

PROF. W. G. ADAMS, President, in the Chair.—Prof. Guthrie read a note by Mr. C. Boys "On a Condenser of Variable Capacity." This condenser was designed for use in connexion with the Holtz electrical machine to show the effect of condensation on the length of the spark. It consists of a test tube coated externally with tinfoil to form the inner armature, and a glass tube enclosing the test tube and having its outer surface covered with tinfoil for the outer armature. The inner tube can be slid out or in along the length of the external tube, and the capacity thereby varied. Prof. Guthrie showed that a spark from the Holtz machine could by its means be gradually reduced. Prof. Macdonnel stated that he had for some years used a similar apparatus, the inner coating, however, being strong sulphuric acid.—Dr. O. J. Lodge exhibited a differential thermometer in which saturated water vapour takes the place of air or other gas. This application is based on the fact that the pressure of a saturated vapour in contact with its liquid depends only on the temperature. An ordinary cryphorous answers the purpose when held so that the water occupies part of one bulb and a part of the stem next it; the greater the length of the water column in the latter—that is, the more horizontal the cryphorous is held—the greater the sensitiveness of the instrument. When both bulbs are at one temperature, the water in tube and bulb is at one level. If now there be a difference of temperature between the two bulbs there will be a difference of pressure in the vapour in their interiors, and the level of the water will change until the pressure is equilibrated. Unlike air-thermometers, the sensitiveness does not depend on the size of the bulbs or tube, and there is no increase of volume of the vapour. Another form consists of a U-tube, with bulbs at the end of each arm, each bulb having some liquid, and the bend of the tube containing a short column of it, or, for greater sensitiveness, a series of films across the tube like diaphragms. This thermometer is found to be correct for temperatures below that of the ordinary temperature of the water and vapour; but inexact for high temperatures. With these latter the vapour-tension is not the same throughout the tube, and distillation is set up. The instrument is a more sensitive thermometer than the air-thermometer, and there is almost no limit to its sensitiveness to low temperatures. The radiation from the hand held six inches from it sensibly affects it, as also does the radiation from a piece of ice. For class purposes it is likely to be useful from its simplicity and range of delicacy.—Mr. W.

Clark, Cooper's Hill College, from a series of experiments which he is making on the surface-tension of liquid gases by means of their capillarity, gave the surface-tension of sulphurous anhydride as 2·3 milligrams per square millimetre at -15° C.

ROYAL ASIATIC SOCIETY.—(Monday, December 16.)

ARTHUR GROTE, Esq., in the Chair. Capt. R. F. Burton read a paper on coins, &c., discovered by him in Midian, in which he gave an interesting account of his recent researches in that little-known land. The coins, of which he exhibited several specimens, were chiefly of interest as imitations of imitations of coins primarily minted at, and current in, Athens—a fact reminding numismatists of the way in which the gold coins of Philip of Macedon were copied by the Gauls and then again by the Britons from the Gaulish (to them) originals—a little before Caesar's invasion. Among the gems so exhibited was one with an inscription on it in an unusually angular form of Kufic, and another bearing writing upon it which has much resemblance to the Arab *mushajjar*, or "branched" type.

FINE ART.

THE NATIONAL GALLERY CATALOGUE.

I.

A CAREFUL perusal will convince many readers, as Dr. Richter has already shown in these columns, that the National Gallery Catalogue in its seventy-third issue requires thorough revision. But it may not be without use to register, for the benefit of those who are unfamiliar with the subject, a few more of the errors which ought to be corrected. The following remarks are for the present confined almost exclusively to the first three letters of the alphabet; but they may, if necessary, be extended.

To begin with a trivial error, let us note that the first name in the catalogue is also coupled with one of its earliest mistakes. Mariotto Albertinelli was born on the 13th, not on the 14th of October, 1474. The second name suggests no remark. Not so the third. Alunno's life was for a long time obscure; and in Mr. Wornum's days it was not surprising that the dates of his birth and death should be wanting. Now records tell us that Alunno's name was Niccholo di Liberatorre di Mariano, of Foligno, born about 1430. His will shows that he was alive on August 18, 1502. An inventory of December 1, 1502, describes the property divided by his heirs. But, after all, Alunno does not come naturally into the pages of the catalogue. The *Ecce Homo* assigned to him is certainly not his, but probably by Matteo da Siena. Turning to Barbarella—that is, to Giorgione—we ask with what confidence it can now be affirmed "that he was born in 1477," when proofs are positively wanting to confirm the statement, and probabilities are altogether against it. Nor is it in accordance with sound criticism to ascribe to the same hand the splendid figure of a knight in armour, which Samuel Rogers bequeathed to the nation, and the poor imitation of the Giorgionesque which represents the death of Peter Martyr. On what authority, too, we may ask, is Basaiti described as a painter in 1470, when the earliest example with which his name is connected was executed in 1503? The same doggedness of assertion is apparent in this as in affirming that Giovanni Bellini was born at Venice in 1427. With more modesty and correctness should we say that nothing is known of the birthplace or birthday of this great master—whose father was still an apprentice, and therefore probably unmarried, in 1425 at Florence—whose earliest known picture was executed in 1464; and then why omit in the notice of his life that Giovanni's style was originally formed on the models of Mantegna and gradually changed under the influence of Antonello and other artists of his time? Anto-

nello himself is described as born about 1414, a date well known to be untenable. Then he is taken to Venice in 1451, where he becomes acquainted with Domenico Veneziano, and Domenico then acquires the secret of oil-painting which he introduces into Florence. All this and much more that is now considered fabulous and untrue is still told as truth in the catalogue of the National Gallery.

Simultaneously with these sins of commission we have others of omission which are equally glaring. If there is one artist more than another whose name deserves to be registered in the catalogue of our national collection, it is that of Vincenzo Catena. Yet the beautiful *St. Jerome in his Study*, which is clearly his, remains "ascribed to Giovanni Bellini," while the great composition of the *Warrior Adoring the Infant Christ* is still classed as a work of Bellini's school.

If we turn for a moment from the Venetian to the Dutch and Flemish schools, and look for an instant at the notices of Backhuizen, Berghem, and Bles, we discover again that the catalogue repeats antiquated facts and dates. Backhuizen did not die in 1709, but on November 17, 1708. Bergem was not born in 1624; he was christened on October 1, 1620. Henri De Bles is probably the artist registered as a pupil of Patenier in the guild of painters at Antwerp in 1535. There is no warrant at all for saying that he lived at Malines, for what Albert Dürer says in his diary of the painter Henri who kept an inn at Malines is now shown to have reference to Henry Keldermann and not to Henry de Bles. De Bles did not write his name "Henricus Blesius," and the signature in that form on a picture of the Munich gallery is probably a forgery.

Reverting to the Italians: something more is known of Boccaccino than the catalogue conveys. Not only are his works dated from 1496 to 1518, but we possess authentic copies of the payments for his frescoes in the cathedral of Cremona till June, 1519. Then comes a copy of his will, dated January 14, 1525 (new style), and an inventory of the property divided among his heirs, drawn up on December 26, 1525, all of which has been in print since 1872.

The catalogue seems to doubt whether Bono Ferrarese was a pupil of Squarcione or of Mantegna, because he calls himself a disciple of Pisano in his picture at the National Gallery. But he painted a fresco in Mantegna's company at Padua, and displays something of the style of the Squarcionesques, so that we may believe he studied successively under several masters, and particularly under Mantegna. It is difficult to admit "that his style is effective" or "similar to that of Pisano." Bonsignori, on the other hand, is said to have been a scholar of Mantegna, though he lived at Verona under the influence of Liberale till he was thirty-two years old. When he visited Mantua in 1487 he became an imitator, but he never was a scholar, of Mantegna. Was the original writer of the catalogue aware that the cartoon for Bonsignori's splendid portrait in the National Gallery is preserved in the Albertina library at Vienna? If so, he neglected to state the fact, and this neglect has not since been repaired.

Bonvicino, better known as Moretto, is here stated to have been born in 1490, yet an income-tax paper shows that his birthday was in 1498. His latest picture yet traceable is dated 1554.

Of Paris Bordone Vasari says that he was invited to Paris by Francis I. in 1538; and there is corroborative evidence of this statement in a speech made by a lawyer of Treviso at the time of Bordone's departure. Yet the catalogue prefers the fable invented by Federici, who makes the painter visit the French capital in the reign of Francis II.

In various editions of the catalogue published in 1871, 1873 and 1877, Botticelli's death is faithfully recorded as having taken place on May 17, 1510. The last edition returns with perverseness to the old and erroneous date of 1515.

Carpaccio is here supposed to have been born at Venice, "because he signs himself 'Venetus.'" But a subject of the Venetian State would call himself "Venetus" even though he were not born at Venice, just as Moretto and Romanino wrote themselves *Brixianni*, though the first was born at Rovato, and the second at Romano. But, as to Carpaccio, there is some reason to think that he appears in this catalogue under false colours; for few will admit that the family picture of the Mocenigo's, though it once bore a forged inscription, is really the work of the master to whom it is assigned.

Agostino Carracci's epitaph says he was born in 1558; but the register of his baptism states that he was christened on August 16, 1557. Why does the catalogue prefer the epitaph to the certificate of baptism? The catalogue makes the unnecessary statement that the only picture ever signed by Agostino is the *St. Jerome* in the Academy of Bologna. Yet there is a splendid female portrait in the Sterne collection at Vienna inscribed "August. Carratius pinxit anno 1598." Agostino died on March 22, 1602; not on March 11, 1601.

Annibale Carracci was christened on November 3, 1560. Lodovico Carracci was not born, but christened, on April 21, 1555.

*Carucci* (Pontormo) is stated in the catalogue to have died in Florence in 1556. But this is an error. He died on January 2, 1557. His relation to Andrea del Sarto was that of a journeyman, not that of a scholar. He was apprenticed to Leonardo da Vinci, then took lessons from Pier di Cosimo, and he was eighteen years old before he took service with Del Sarto. To Da Vinci alone we owe the dimples and smiles which characterise Pontormo's representations of the human face.

It is very desirable in the interest of art history that proof should be furnished of the statement in the catalogue "that Cima's pictures bear dates from 1489 to 1517." Few people know of any after 1508. It would have been well, too, to point out that the picture at the Louvre signed "Joh. Bap d' Otino p. d. cip. Aloysii Vivarini" proves Cima to have been a painter at Udine before he settled at Conegliano.

The catalogue says with Vasari that Cimabue's Christian name was Giovanni; but there are documents of as late a date as November, 1302, which tell us that the master was known at Pisa as "Magister Cenni dictus Cimabu condam pepi de Florentia." According to Vasari, Cimabue was taught by Greeks; according to the catalogue by Giunta Pisano. It may be that both opinions are wrong, but in the absence of documentary evidence we may assume that Vasari was more likely to be right than the modern who invented the Giunta theory. A critic who should compare the remains of Giunta with those of Cimabue would hardly fail to observe that the first was a provincial, the second a master familiar with the wants and tastes of a capital. If Giunta began, as we may believe, the decorations of the Church of St. Francis at Assisi, he was quickly superseded by Cimabue, whose share in that decoration is so strangely described by the catalogue as doubtful. In one point the catalogue is right. Cimabue "discovered and trained the abilities of Giotto." But the discovery was made in a manner different from that described by Vasari; so that the fable of Giotto feeding his lambs in the pastures of Vespiagnano must be sent back to the realms of fable, to keep company with that of Romulus, Remus, and the she-wolf. We now have it on the authority of the anonymous commentator of Dante that Giotto's father was a burgess of Florence who apprenticed his son to a master in the guild of wool-staplers. But Giotto was a truant. Instead of attending to his work he turned into the shop of Cimabue, and became a painter contrary to his father's expectation.

And now, to conclude, let us observe that ten years ago it would have been fair to assume, as is done in the catalogue, that Giotto was born

in 1276. But since the discovery of Antonio Pucci's *Centiloquio*, there can be no doubt on any one's mind that he was born in 1266.

J. A. CROWE.

#### ART SALES.

THE very important and large collection of prints—many particularly rare and fine—to which we briefly referred in last week's number realised good prices under the hammer at Messrs. Sotheby's. We select the more important lots only. Among the prints after Gainsborough—an artist who was much less engraved than his most popular contemporary—there was the *Girl and Pigeon*, engraved by Earlam, a fine open-letter proof, 9*l.* 10*s.* (Colnaghi); there was *Queen Charlotte*, engraved by Gainsborough Dupont, 7*l.* 15*s.* (Harvey); and there was *The Right Hon. Augustus Hervey*—a very fine mezzotint, by J. Watson—5*l.* (Noseda). Among prints after John Hopper, R.A., we note the *Mrs. Benwell*, by Ward, 9*l.* 10*s.* Of the prints after Sir Joshua Reynolds there were not many of the most popular in fine condition; but after Romney there was, among others, the charming portrait of Mrs. Robinson, engraved by J. R. Smith: it fetched 32*l.* 10*s.* (Colnaghi). Schmidt's engraved portrait of Handel, a rare and fine work, sold for 13*l.* 5*s.* (Gutekunst). Passing to more ancient artists, we find the rare work of the master denominated "the Master of the Crab"—the *Anunciation*—selling for 18*l.* 18*s.* (Danlos and Delisle). By Albert Dürer, an even set of the *Passion* realised 42*l.* (Thibaudeau); an impression of *The Crucifixion* from the Brentano collection, 16*l.* (Goupil); a fine impression of the *Conversion of St. Hubert*, 43*l.* 10*s.* (Danlos and Delisle); a fine impression of *St. Jerome Sitting in his Chamber, writing*, in the celebrated collection of Mariette two hundred years ago, 41*l.* (Goupil); a fine impression of the *Melencolia*, 48*l.* (Gutekunst); *La Grande Fortune*, 42*l.* (Gutekunst); an *Escutcheon Bearing a Skull*, a brilliant and perfectly preserved impression, 58*l.* (Danlos and Delisle); the portrait of *Erasmus*, 26*l.* 10*s.* (O'Connell). Of the Lucas van Leydens the following should be recorded: *The Triumph of Mordecai*, an early and very remarkable impression, 8*l.* 5*s.* (Goupil); *The Passion of Jesus Christ*, 11*l.* 11*s.* (Marshall); *Christ Crowned with Thorns*, 9*l.* 15*s.* (Thibaudeau); *The Return of the Prodigal Son*, 21*l.* (Goupil); the *Magdalen Returning to the Pleasures of the World*, a well-preserved impression of this masterpiece, 90*l.* (Danlos and Delisle); and, finally, the portrait of the *Emperor Maximilian*, a remarkably fine impression, 100*l.* (Clément). By the "Master of the Mousetrap" there was the *Virgin and S. Anne with the Infant Jesus*, 39*l.* (Thibaudeau). Coming to Rembrandt, we find the *Angel appearing to the Shepherds*, 26*l.* (Fawcett); *Christ Healing the Sick*—an impression of the second state—80*l.* (Ellis); *St. Jerome with the Lion*, 36*l.* (Gutekunst); *Youth Surprised by Death*, 19*l.* (Ellis); *The Three Trees*, a very fine impression of the most popular of Rembrandt's landscapes, 110*l.* (Gutekunst); a *View of Amsterdam*, very fine, 21*l.* (Noseda); a *Village near the High Road*, 24*l.* (Thibaudeau); and the *Landscape with a Tower in Ruins and a clear Foreground*, 35*l.* 10*s.*; *Clément de Jonghe*, 23*l.* (Noseda); *Ephraim Bonus*, 67*l.* (Fawcett); and the large *Coppenoel*, from the Lord Aylesford collection, 39*l.* (Colnaghi). By Martin Schongauer there was the *Adoration of the Magi*, 35*l.* 10*s.* Among the satirical prints there was an early proof before letters of Dirk Stoop's print of *Oliver Cromwell, dancing on the tight Rope*, surrounded by figures which are portraits of celebrities of the day. It fetched 30*l.* 10*s.* (Thibaudeau). We believe that by the entire sale considerably over two thousand pounds was realised. There is little appearance of the prevalent commercial depression influencing the value of fine prints, which fortunately do not find a market in London alone, but more or less in all

the civilised capitals, and especially in Paris, Vienna, and Berlin.

THE sale of the "further portion" of the works of George Cruikshank was interesting—like that which took place last spring—as showing the skill the artist had attained in the employment of water-colour. Little has been known until very lately of George Cruikshank's achievements in this art. His work in the medium of water-colour was never exhibited, as it was nearly always done by way of preparation for book illustration for which commissions had been received by him. There were seen early in the present year some exquisite and many humorous drawings—of which that of the *Death of Falstaff* was assuredly among the most beautiful—and last week at Christie's many further proofs were visible of Cruikshank's easy control of the art of water-colour in the limited ways in which alone it suited his purpose to employ it. Among the works of various kinds sold last week there was a characteristic pencil-portrait of the artist by himself—a sketch apparently of about thirty years ago. Among the coloured sketches, we note *Striking a Balance*, for the *Comic Almanack* of 1840, 9*l.* 9*s.*; *Overboarded and Underlodged*, a humorous design, executed chiefly in brown, and very well finished, 6*l.* 15*s.*; *A Day with the Surrey Hounds*, a small and very expressive brown drawing of high finish, 13*l.*; *Charity Children going to St. Paul's* (a design for the *Comic Almanack*), 5*l.* 15*s.* But some of the most attractive little drawings were those designs for the illustration of Mr. Harrison Ainsworth's historical novel *The Court of Queen Anne*. Nothing but the present abundance of Cruikshank's work could have caused these to be sold at prices so moderate. The finest probably was one that went for 7*l.* It represented the Duke of Marlborough's departure for Flanders—the duke bowing from inside his carriage to the eagerly pressing crowd that had come to salute him, and in the somewhat near background the still familiar walls and towers of St. James's Palace, one of the quaintest and most charming pieces of Cruikshank's handiwork in architectural drawing, studied always with a view to the picturesque. Very pleasant, too, was a little design that fell for 6*l.* 15*s.*—*Can this be Mr. Masham?*—an interior in which there is the figure of Queen Anne with other prominent persons, and, seen through an open doorway, two heads of the keenest and most individual expression. We hear that several of the best designs were bought for America, there having arisen in America many enthusiastic purchasers of Cruikshank's multifarious works.

#### NOTES ON ART AND ARCHAEOLOGY.

The proposal at Oxford, to which we have already referred, for the foundation of a Museum of Archaeology has taken shape in the presentation of a memorial to the Hebdomadal Council, so numerously signed as to evince practical unanimity among university residents. The study of classical history at first hand, as illustrated by sculpture, inscriptions, coins, &c., may be regarded as the predominant aim of this project; but by their title of "Archaeology and Art" its promoters have judiciously secured the good-will of the friends both of anthropology and of the fine arts. One of the chief difficulties is to find a building to house the contemplated collection. This may possibly be done by adding an annex to the Museum in the Parks, and in process of time, as physical science gradually claims this annex for herself, the archaeologists may be strong enough to build a museum of their own in the same neighbourhood. We have reason to believe that the scheme has fallen through according to which one of the colleges should endow the archaeological museum out of its own surplus revenues.

Most of the photographs referred to by Mr. Ruskin in his late works, *Fors, The Laws of Fesole, St. Mark's Rest*, &c., may now be had of his old

pupil, Mr. W. Ward, 2 Church Terrace, Richmond, Surrey, post free, at prices varying from 9*d.* to 2*s.* apiece. Out of the thirty-one photographs on sale, only one is 3*s.*; two are 4*s.* each.

MR. HENRY DAWSON, the remarkable landscape-painter whose works attracted so much attention at the Art Exhibition held at Nottingham Castle last summer, died at Chiswick on the 13th instant. Mr. Dawson is an artist whose works have been better known in the northern counties than in London, but they have always been highly esteemed by amateurs, and have commanded very high prices.

THE Exhibition numbers of the *Gazette des Beaux-Arts*, of which we have spoken from time to time, are now published together in two handsome volumes containing about 500 woodcuts and forty-five etchings and copper-plates. The first volume is devoted to modern art, the second to retrospective art. They are offered to subscribers for 1879 at a great reduction in price.

AN important picture by Meissonier, *Les Cuirassiers*—shown at the Universal Exhibition—has been bought by a Belgian amateur for the sum of 300,000 francs. It was one of the conditions of purchase that the name of the purchaser should remain unknown. *Les Cuirassiers* is a larger picture than Meissonier usually paints.

ANOTHER work has lately been published on the talented young French painter Henri Regnault, for whom French critics express an admiration that can only be supposed to arise in part from their sympathy with his early and patriotic death, for certainly his life and work do not seem to have given sufficient cause for such enthusiasm. Three books have already been put forth about him, and now M. Augelliére adds to these an *Etude sur Henri Regnault* of 100 pages, illustrated with an etching by Langlois.

THE Japanese Commission at the Universal Exhibition have presented several of the most important objects which they exhibited to the French Government. In particular, the magnificent gate that led to the Japanese farm has been given to the Jardin d'Acclimatation; the *façade* of the Japanese building on the Champ de Mars, to the City of Paris; and the carving above the door in this *façade*, to the Louvre. The Chamber of Commerce also has come in for a magnificent collection of silks.

In furtherance of the resolutions taken at the recent Congress for considering the question of artistic rights, the French Minister of Public Instruction has nominated a commission charged with preparing a draft of a code of laws on this subject.

THE pictures bought by the French Lottery Commission, or given to the National Lottery by their owners, now amount to 240. Among these the *Chronique des Arts* cites the names of such painters as Gérôme, Eugène Feyen, G. Moreau, Vidal, Gustave Doré, Meissonier, J. Laurens, E. Lévy, E. Bayard, Herpin, Veyrassat, Harpignies, &c., and also of many distinguished foreign artists, among whom appear our English painters James Macbeth, Buxton Knight, Bolton Jones, and E. M. Ward.

THIS year the Archaeological Society of Berlin celebrates its thirty-eighth festival in honour of Winckelmann with a "Programm" written by Prof. Conze, on the subject of a bronze group, about one foot high, lately acquired by the Berlin Museum, and representing Theseus overcoming the Minotaur. It was found in the upper part of the valley of the Maeander, and is figured in an effective etching, from which it will be seen that Prof. Conze is in all probability right in assigning the group to what is here called the Macedonian period. In the older representations of this subject, Theseus has a sword, and appears to have no other idea except to kill the Minotaur as expeditiously as possible. But

in this group the encounter is held up rather as a model of wrestling. Theseus has no weapon, and in the attitude of seizing the Minotaur by one of his horns recalls the groups of Herakles wrestling with Achelous, whose horn he broke off. So much is this the case that one is reminded of the passage in the *Trachiniae* of Sophocles (v. 12) where Achelous, in one of the three forms in which he woos Deianeira, is said to have taken human form with a bull's head (*ἀνδρεῖος κύριος βούτηπος*). Prof. Heydemann's Halle-Programm in honour of Winckelmann is this year devoted to notes on certain collections of antiquities which he lately visited in Upper and Middle Italy.

Two very ancient Etruscan tombs recently discovered at Orvieto contained each a number of bronze fibulae, in some cases mounted with amber, and other articles connected with dress. These objects were found lying near the heads of the two skeletons. At the sides and towards the feet were vases of the most primitive kind, made with the hand, and therefore probably older than the invention of the potter's wheel. One of the tombs contained six flint arrow-heads and two other implements of this same material: so that it would seem as if the tomb belonged to a period when both flint and bronze were in common use. In isolated cases flint arrows have before now been found in tombs as late as the fifth century B.C., not, however, as implements actually in use then, but mounted as amulets and worn as necklaces, as Helbig points out. He gives a short account of these two tombs at Orvieto in the *Bullettino d'Inst. Arch.* for last month.

In the Museo Civico of Verona is a sepulchral inscription, which, after giving the name, age, and other particulars of the deceased, proceeds:—

"Quod superest homini, requiescent dulciter ossa,  
Nec sum sollicitus ne subito esuriam,  
Et podagram [sic] careo nec sum pensionibus arra,  
Et gratis asterno perfruor hospitio."

This inscription is given by Henzen in the *Bullettino d'Inst. Arch.* for last month.

HANS MAKART has been named professor in the special school for historical painting of the Vienna Academy of the Fine Arts.

The death of Petros Brysakis, an historical painter of now forgotten celebrity, took place at Munich on December 7. Brysakis, who was born at Thebes in 1814, came to Munich when about eighteen years of age, and attracted attention at the exhibition of the Art Union in 1841 by genre-pictures of scenes from the Greek War of Independence. He followed up this success by a long series of similar subjects, in the execution of which he is said to have largely availed himself of the help of others. One of his compositions, entitled *Apotheosis of the Greek War of Independence*, which excited in Paris at the time of its appearance an extraordinary enthusiasm, and was reproduced in a lithograph of great size, is, indeed, little better than an adaptation of Lindenschmidt's fresco *Bauernschlacht* in the church of Sendling. Of late years Brysakis, who suffered from a disease of the eyes, ceased to contribute to the yearly exhibitions. A painting by him of *The Metropolitan Blessing the Greek Banners*, which was one of the works bequeathed by King Otto I. to the New Pinacothek, bears date 1821.

AMONG the recent acquisitions of the Berlin National Gallery, the *Katharina Cornaro*, of Makart; *Das Gastmahl des Plato*, of Anselm Feuerbach; and *Die Gefilde der Seligen*, of Arnold Böcklin, are the most important. The gallery has also been enriched by the purchase of *Wharf on the South Coast of Holland*, by Gregor von Bochmann (Düsseldorf); *Close of Evening*, by Eugen Dücker (Düsseldorf); *The St. Gotthard Pass*, by Prof. Karl Ludwig (Stuttgart); and *Storm approaching the Genoese Coast*, by Albert Hertel (Berlin). A *Roman Shepherd Boy*, a marble figure by Karl Schläter (Dresden), has also been acquired for the Sculpture Room, which has been

further enriched by a repetition of Ernst Haehnel's well-known *Rafael-Sanzio* statue executed for the Court Theatre at Dresden, and by a bronze, *A Drunken Faun*, by Louis Sussmann-Helborn. Admirers of the gifted and unfortunate sculptor Kalide note with satisfaction that his spirited group of *A Drunken Bacchante riding on a Panther* has been permitted to see the light of day, and has been freed from the cellar in which it was imprisoned "unter Adelheid."

The new buildings of the Städelsche Institute, designed by Prof. Oskar Sommer, were formally opened at Frankfurt on November 13. The great gallery of the upper storey, in which the large canvases are hung, is lighted from above; the smaller pictures are seen to advantage under north sidelights in adjoining rooms, and the rich collection of etchings and engravings is housed on the ground floor. The studios and school buildings of the Institute are separated from the main edifice by a garden.

Two numbers of the *Formenschatz der Renaissance*, published by Hirth (Munich and Leipzig), have now appeared. The series, to which we have already alluded, consists of two hundred and fifty-two plates. Albert Dürer, Holbein, and Burgmair are well represented. The numerous examples from Burgmair, in especial, are welcome, because he is unfortunately so little known; several plates are reproduced from *The Triumph of Maximilian*; his equestrian portrait of the emperor, bearing date 1508; leaves from the *Weiss-Kunig*; and other fine examples of his work. Among Italian names which are richly illustrated in the second series are those of Giovanni da Udine, Sebastian Serlio, Palladio, Jacopo Sansovino, and Giovanni Bellini. The choice of specimens has been made with so great taste and liberality that it would seem impossible for any amateur to take up the work without finding the echo of his special predilections.

A DÜRER ALBUM, containing eighteen excellent photographs after fine impressions of some of his most celebrated engravings (accompanied by an explanatory text), has been recently issued by Ferdinand Finsterlin (Munich). We notice in the list *Adam and Eve*, *The Prodigal Son*, *The Virgin crowned by Angels*, *Melencolia*, and *The Knight with Death and the Devil*. It should be observed that these reproductions are not of the full size of the originals.

The celebrated Austrian sculptor Fernkorn died on the 16th ult. at the age of sixty-four. He was born at Erfurt in 1814, and his best-known work is perhaps the memorial monument to the Archduke Karl.

#### MUSIC.

ROSSINI'S *Moïse*, as adapted by Sir Michael Costa for the Sacred Harmonic Society, was given for the second time, yesterday week, at Exeter Hall, and is to be repeated at a special morning performance on Saturday, January 11, 1879. The interest attaching to the revival has not, therefore, yet subsided, and it is highly improbable that the work will be allowed to drop out of the society's customary *répertoire*. In our detailed notice of the adaptation (ACADEMY, June 1, 1878) we spoke in terms of general approval of Sir Michael Costa's modifications of the score, while strongly condemning the neglect to make the nature and extent of the alterations clear by indications in the new published version. To the opinions then expressed we have nothing to add. The performance of Friday week was generally commendable, though, as at the former rendering of the work, the balance of tone was frequently injured by the excessive power of the chorus. Of the soloists, Mdme. Lemmens Sherrington, as *Anais*, and Mr. Edward Lloyd, as *Amenophis*, were the most successful, Mr. Santley being unfortunately out of voice, and therefore unable to render full justice to himself in the music of the

title-role. Among the subordinate characters, Miss Julia Elton and Mr. Bridson may be named as worthy of commendation.

THE programme of last Saturday's Crystal Palace concert included Beethoven's ninth symphony, the vocal solos in which were undertaken by Miss Thursby, Mdlle. Redeker, Mr. Edward Lloyd, and Mr. Santley. Sir Julius Benedict's overture *Das Käthchen von Heilbronn* was performed for the first time here. The work was suggested by Heinrich von Kleist's drama of the same title, and was produced at the recent Norwich Festival. The concerts will be resumed on Saturday, February 8.

AT the Popular Concert of Monday evening Haydn's quartett in C (Op. 20), No. 2, Beethoven's trio in E flat (Op. 70), and Rubinstein's sonata in D (Op. 18) for pianoforte and violoncello, were performed. Mdlle. Norman-Néruda was the leader, Mdlle. Janotta the pianist, and Miss Clara Merivale the vocalist. At to-day's performance Mdlle. Janotta is announced to make her last appearance this season, and the concerts will then be suspended until Monday, January 6.

THE concert given by Mdme. Viard-Louis on Tuesday evening will often be quoted as the occasion when the one symphony left by Hermann Goetz was first introduced to the notice of English musicians. The work was produced soon after the Shaksperian opera *Der Widerspenstigen Zähmung*, and, like that masterpiece, was warmly received wherever it was performed. It is in thoroughly orthodox form, and the author makes no pretence at poetic basis or programme, save that he heads the score with two lines of Schiller:—

"In des Herzens heilig stille Räume,  
Musst du fliehen aus des Lebens Drang!"

These lines have a melancholy appropriateness as applied to the unfortunate composer. The first movement of the symphony, in F, *allegro moderato*, is full of passion; there seems a constant striving after an unapproachable ideal, a craving for sublime realisations not to be attained without superhuman efforts. The musical ideas are very fine, and their working is more than clever, though we are conscious of restlessness and the need of a calming influence. A contrast is afforded by the next movement, an intermezzo, *allegretto*, in C. This is exquisitely tender, the motives and the orchestration being singularly fanciful, not to say purely individual in character. The following section, *adagio, ma non troppo lento*, in F minor, is deeply sentimental. Like the first movement, it is for the most part "continuous melody," the rhythm being suggested rather than defined. It is exceedingly beautiful, and created a marked effect in performance. The finale, *allegro con fuoco*, in F, is almost unique for its astounding vigour and brilliancy. As regards these qualities it is certainly worthy to rank with the best finales of Beethoven, Schubert, and Mendelssohn, while but little trace of any external influence can be observed. Here, indeed, as throughout the symphony, the composer is sufficient unto himself. His writing is instinct with pure genius—some may say slightly undisciplined, in its excessive polyphony and the absence of needful intervals of repose—but writing which appeals with irresistible force to musicians because it is the product of heart as well as brain. In his maiden efforts in opera and symphony Hermann Goetz leaped at once almost to a level with the highest; his untimely death is therefore an irreparable loss to the art in which he promised to shine with such transcendent lustre. Mr. Weist Hill must be warmly congratulated on the performance of the symphony. He had evidently taken great pains to secure a perfect rendering, and the result was the finest piece of orchestral playing we have heard under his baton. The remainder of the concert, though interesting, must be briefly dismissed. The novelties included three movements from Cherubini's last opera,

[DEC. 21, 1879.]

*Ali Baba*; a march from Berlioz' *Les Troyens*, arranged by the composer for concert-room purposes; and a Rondo Scherzoso by F. Corder, Mendelssohn scholar at the Royal Academy of Music in 1875. The latter is a pleasing fragment strongly suggestive of Sterndale Bennett. Mdme. Viard-Louis played Mozart's concerto in D minor, and Miss Clara Merivale sang two songs in place of Mdme. Pappenheim (indisposed).

THE autumn season of Italian Opera, which ends to-day, has been singularly uneventful in a musical sense; but it has served to prove that the public is eager to support operatic performances, and that the present system of playing every evening with the addition of *matinées* twice a week is utterly subversive of any attempt to secure excellence of *ensemble* or even smoothness in matters of ordinary discipline. Much blame has been bestowed, undeservedly, upon Signor Li Calzi for the many disasters occurring in the orchestra. Without frequent rehearsal it is impossible, however, to hope for precision in any department. Speaking generally, if the season at Her Majesty's Theatre has demonstrated the feasibility of establishing a national lyric theatre, it has also shown us many things to avoid.

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